

# ★ PHOTOPLAY

November 15c



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Their Favorite Clothes  
In Full Color

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WINNERS

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**tinted foundation and powder in one make-up**

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ROSY DREAM  
GOLDEN DREAM  
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gentle lotion that has given more than 67 million permanents. Try this exciting Toni with new SPIN Curlers and see how quickly . . . how easily . . . you give yourself the most natural-looking wave you've ever had!

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**BOTH FOR \$2.29**



# PHOTOPLAY

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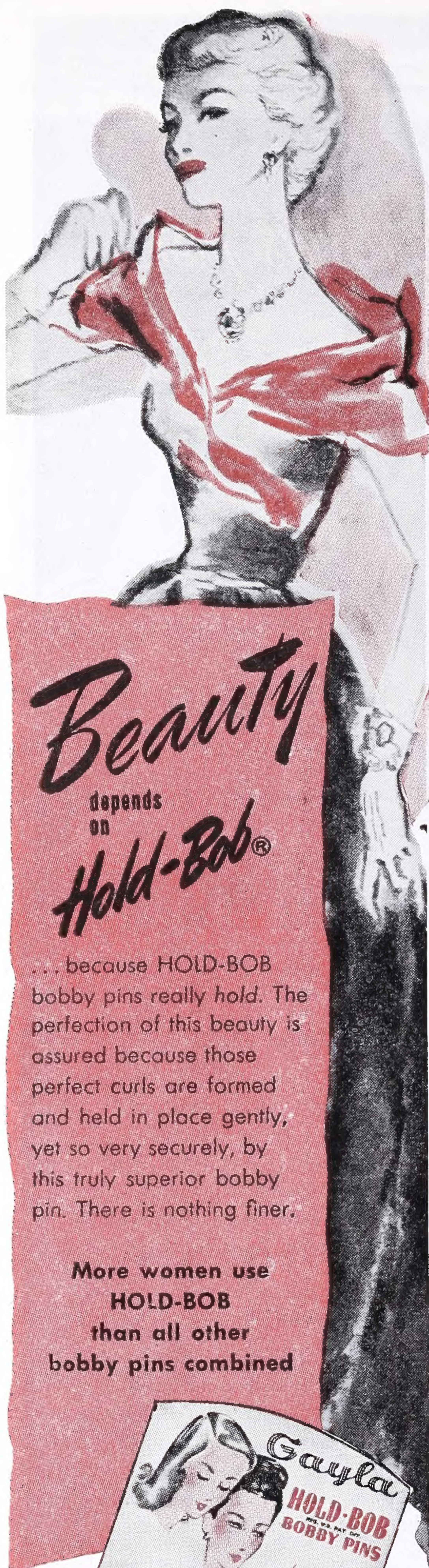
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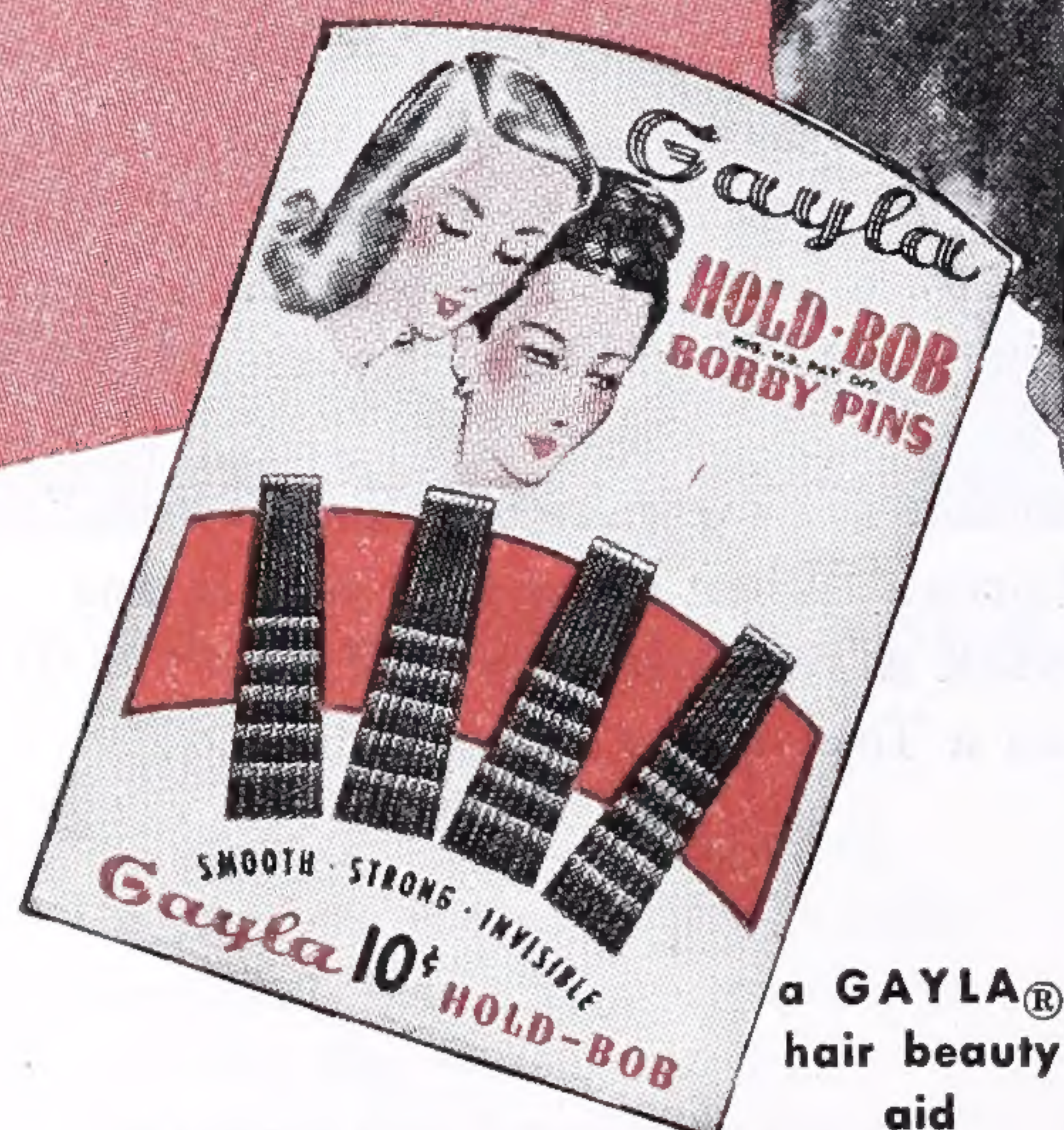
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*Beautiful  
Maria...  
the four lives  
that touched  
here were  
never the  
same again!*

**WALTER PIDGEON  
ETHEL BARRYMORE  
PETER LAWFORD  
ANGELA LANSBURY  
JANET LEIGH**

with **LOUIS CALHERN • FRANCIS L. SULLIVAN**

Screen Play By GINA KAUS AND ARTHUR WIMPERIS  
Based on a Novel by BRUCE MARSHALL

Directed by **GEORGE SIDNEY** • Produced by **CAREY WILSON**

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**THE RED  
DANUBE**  
*An exciting MGM Picture!*





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teeth right after eating is the  
safe, effective way to

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**N**OW dental science offers *proof* that  
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right after eating helps stop tooth decay  
before it starts!

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histories—makes this the most important  
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after eating. The other group followed their  
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teeth right after eating is the *proved* way to  
help stop tooth decay with Colgate Dental  
Cream. The Colgate Dental Cream now at  
your dealer's is the same formula that was  
used in the tests.

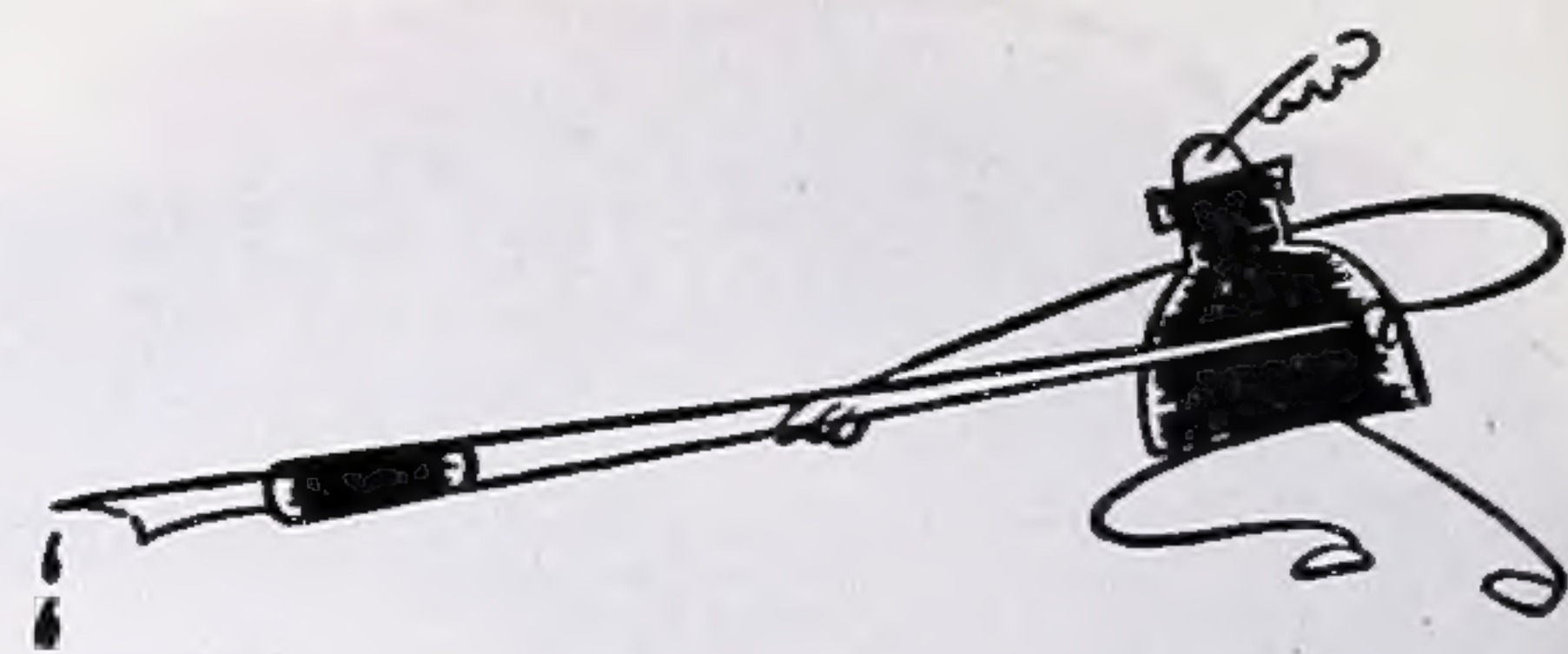
**Always Use Colgate's\* to**  
Clean Your Breath While You Clean Your Teeth  
—and **HELP STOP TOOTH DECAY!**

\*Right after eating



**NO CHANGE IN FLAVOR,  
FOAM, OR CLEANSING ACTION!**

# Readers Inc.



## Cheers and Jeers:

In September Photoplay, Sheilah Gra-  
ham names twelve great ladies, but she  
left out the greatest—Ingrid Bergman.  
Despite the unpleasant publicity, in my  
opinion, Miss Bergman is still Holly-  
wood's greatest lady.

ANN WHITE  
Chatham, N. B.

"Listen to Me, Kid," by Humphrey  
Bogart in the September issue was, by far,  
the best story I have read in the longest  
time, in any magazine. Here's hoping  
John Derek follows his advice and doesn't  
become too much of a glamour boy, via  
Hollywood, but stays a normal individual  
like the author of this fine story.

BARBARA BRENNAN  
New York, N. Y.

I thoroughly enjoyed Anita Colby's  
article in the September issue. I think  
she is one-hundred-percent right. If more  
of the movie stars would leave off some  
of that make-up, the public would go  
more for them.

GEORGE BOYINGTON  
Terryville, Conn.

## Readers Pets:

After seeing "Song of India," I cannot  
understand why we do not see more of  
Sabu. He is a swell actor and beats  
Monty Clift and Farley Granger as far as  
looks is concerned.

MARVA JEAN MILLER  
Cheyenne, Wyo.

I think David Brian is the dreamiest,  
most exciting personality I've seen in a  
long time, and I shall picket Photoplay's  
offices if there isn't a nice long story about  
him in one of your forthcoming issues. I'd  
much prefer reading about him than Mont-  
gomery Clift, who has been played up so  
hard, he's boring.

JUNE ROSE  
Los Angeles, Cal.

Screen lovers may come and go, but  
there's one gentleman who'll always cause  
feminine hearts to flutter and throb. His  
name? John Garfield!

PAT MALONE KELLY  
Pineville, Ky.

## Wrong Channel:

We read every day about people swim-  
ming the English Channel. If Esther  
Williams is as good as she is supposed to  
be, why doesn't she try?

HERMAN FLEMING  
Caretta, W. Va.

## Casting:

Recently, I've been reading about all  
the movies being made about Negroes, but  
all of them, such as "Pinky," have white  
people as the stars (except James Ed-  
wards in "Home of the Brave"). Why  
don't they make a movie with Lena Horne  
as the star? She hasn't made any pic-  
tures in which she has an acting part. I  
think she is a beautiful person and she can  
act.

ANITA ORLEGARD  
Appleton, Wis.

I have just read a marvelous book,

"Pride's Castle," by Frank Yerby. Made  
into a motion picture with Clark Gable  
as *Pride Dawson*, it would be equal, or  
better than many of this year's motion  
pictures.

JEANNE MERRYWEATHER  
Sacramento, Cal.

## Question Box:

Besides Anthony Curtis and Peter Fer-  
nandez, who were the boys who played the  
*Dukes* in "City Across the River?"

JANICE WOOD  
Willow Grove, Pa.

(Mickey Knox, Joshua Shelley, Al Ram-  
sen and Richard Jaeckel.)

Could you tell me if the original title  
for the film, "It's a Great Feeling," was  
"Two Guys and a Gal?"

VIVIAN NELSON  
Smithtown Branch, L. I.

(Yes.)

To settle a misunderstanding between  
a friend and I, would you please tell me  
how to pronounce Janet Leigh's last name.

LOIS PRIME  
Syracuse, N. Y.

(Pronounce as in Lee.)

I saw Michael Steele in "Command  
Decision" and think he has looks and  
talent. Would you please tell me how old  
he is and where his home town is?

JANE K. LOGAN  
Bloomsburg, Pa.

(Michael Steele was  
born in Berwick, Pa.,  
on October 6, 1921.  
He is six feet tall,  
has blue eyes, blond  
hair and is unmar-  
ried.)



In Photoplay's "Choose Your Star"  
poll last year, Donald Buka came in last;  
however, he had made the picture "Ven-  
detta." Was this picture ever released?  
If one were to write a fan letter to him,  
where would he send it?

VIRGINIA SCHWENDEMAN  
Cleveland, O.

(The release date of the film has not  
been decided yet. Don is now in New  
York City and mail can be sent c/o  
Actors' Equity, 45 West 47th Street, New  
York, N. Y.)

Would you please give me some in-  
formation about that wonderful Sally  
Forrest, who played in "Not Wanted?"

TONI CONVERTINI  
Detroit, Mich.

(Sally Forrest was  
born in San Diego,  
Cal., May 28, 1928.  
She is five-feet-two,  
weighs 106 pounds, is  
an ash-blond and is  
unmarried. Next pic-  
ture, "Never Fear.")



Address letters to this department to  
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our space is limited. We cannot there-  
fore promise to publish, return or reply  
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"Love Me... Love Me...  
For All Of Those  
Who Didn't!"

Paramount presents

Olivia de Havilland · Montgomery Clift

Ralph Richardson

in  
WILLIAM WYLER'S

*"The Heiress"*

with  
MIRIAM HOPKINS

MONA FREEMAN · VANESSA BROWN · SELENA ROYLE

Produced and Directed by WILLIAM WYLER · Screenplay by Ruth and Augustus Goetz  
Based upon their stage-play





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Double  
Protection!**

*So effective* ... Veto guards your loveliness night and day—safely protects your clothes and you. For Veto not only neutralizes perspiration odor, it checks perspiration, too! Yes, Veto gives you Double Protection! And Veto disappears instantly to protect you from the moment you apply it!

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**Veto  
Lasts and  
Lasts  
From Bath  
to Bath**

## Brief Reviews

✓✓ (F) *ADVENTURES OF ICHABOD AND MR. TOAD, THE*—Disney-RKO: Comical and colorful Disney feature employing the vocal talents of Bing Crosby and Basil Rathbone. (Sept.)

✓ (F) *AFRICA SCREAMS*—Nassour-UA: There are chills and chuckles in this Abbott-Costello comedy describing the boys' antics with wild beasts, cannibals and each other. (Aug.)

✓✓ (A) *ANNA LUCASTA*—Columbia: Paulette Goddard sins, suffers and repents in this red-blooded romance based on Philip Yordan's play. With Bill Bishop, John Ireland, Oscar Homolka. (Oct.)

✓ (A) *ANY NUMBER CAN PLAY*—M-G-M: Clark Gable is convincing as a big-shot gambler with the choice of living a short merry life, or going off fishing with wife Alexis Smith and son Darryl Hickman. Audrey Totter, Wendell Corey, Frank Morgan help make this exciting. (Sept.)

✓ (F) *BEAUTIFUL BLONDE FROM BASHFUL BEND, THE*—20th Century-Fox: A lusty, gusty farce full of shooting and shouting with Betty Grable in her rowdiest role to date. With Cesar Romero, Olga San Juan, Rudy Vallee. (Aug.)

✓ (F) *BIG STEAL, THE*—RKO: This adventure yarn races along at a dizzy pace, taking you to Mexico in the company of Bob Mitchum, Jane Greer, Bill Bendix and Patric Knowles. (Sept.)

✓✓ (F) *BLUE LAGOON, THE*—Rank-U-I: Jean Simmons and Donald Houston are a pair of castaways sharing an island paradise in this romantic shipwreck story. Long but thrilling adventure. (Aug.)

✓✓ (F) *BROKEN JOURNEY*—Rank-Eagle Lion: Death rides the airways in this interest-filled British drama. A fine cast includes Phyllis Calvert, Margot Grahame, James Donald, Francis L. Sullivan. (Sept.)

✓ (F) *CALAMITY JANE AND SAM BASS*—U-I: Here's a fast-paced action film with Howard Duff running from sheriff Willard Parker and seeing between Yvonne De Carlo and Dorothy Hart. With Lloyd Bridges, Marc Lawrence. (Aug.)

✓✓ (F) *COLORADO TERRITORY*—Warners: Joel McCrea is a big, bold bandit in this exciting thriller full of jail breaks and train robberies. With Virginia Mayo, Dorothy Malone, Henry Hull. (Aug.)

✓✓ (F) *COME TO THE STABLE*—20th Century-Fox: A heart-warming tale of two nuns determined to build a hospital despite all obstacles. Loretta Young and Celeste Holm head an excellent cast. (Aug.)

✓ (F) *FORBIDDEN STREET, THE*—20th Century-Fox: The accent is on romance in this Victorian tale teaming Dana Andrews and Maureen O'Hara. Dame Sybil Thorndike lends able support. (Aug.)

✓✓ (F) *GIRL FROM JONES BEACH, THE*—Warners: An amusing romance full of nifty nonsense. With Virginia Mayo, Ronald Reagan, Eddie Bracken, Dona Drake. (Aug.)

✓ (F) *GREAT DAN PATCH, THE*—Frank-UA: Speed and sentiment are neatly blended in this homespun tale with Dennis O'Keefe, Gail Russell, Ruth Warrick, Henry Hull, Charlotte Greenwood. (Aug.)

✓✓ (F) *GREAT GATSBY, THE*—Paramount: An arresting movie has been made from F. Scott Fitzgerald's novel of the Prohibition Era. Alan Ladd capably portrays ex-bootlegger *Gatsby*. With Betty Field, Macdonald Carey and Ruth Hussey. (Aug.)

✓ (F) *GREAT SINNER, THE*—M-G-M: Greg Peck and Ava Gardner are teamed in a highly romantic but none too convincing tale of the 1860's. An able supporting cast includes Melvyn Douglas, Walter Huston, Frank Morgan, Ethel Barrymore. (Sept.)

✓✓ (F) *GUINEA PIG, THE*—Pilgrim Pictures: Off the beaten path is this ably acted British film about a schoolboy subjected to the snobbery of his socially superior classmates. With Richard Attenborough, Cecil Trouncer, Robert Flemyng. (Sept.)

✓✓✓ (F) *HEIRESS, THE*—Paramount: A fascinating period piece set in 19th-century New York. Olivia de Havilland movingly portrays the shy daughter of exacting Ralph Richardson. Dashing Monty Clift introduces romance into Olivia's drab life. Miriam Hopkins completes a fine cast. (Oct.)

✓✓ (F) *HOUSE OF STRANGERS*—20th Century-Fox: A stirring story of an East Side Italian-American family with Edward G. Robinson, Susan Hayward, Richard Conte, and Luther Adler. (Sept.)

✓✓ (F) *I WAS A MALE WAR BRIDE*—20th Century-Fox: In this comedy of errors, Cary Grant and Ann Sheridan exchange insults and share the discomforts of army life. You'll enjoy it. (Oct.)

✓✓ (F) *IN THE GOOD OLD SUMMERTIME*—M-G-M: Judy Garland and Van Johnson romantically paired in lilted musical of yesteryear. Judy never appeared to better advantage. With S. Z. Sakall, Spring Byington and Buster Keaton. (Sept.)

✓✓ (F) *IT HAPPENS EVERY SPRING*—20th Century-Fox: Baseball, chemistry and love are the ingredients of this screwball comedy with Ray Milland, Jean Peters, Paul Douglas. (Aug.)

✓✓ (F) *IT'S A GREAT FEELING*—Warners: This lively laugh-getter has Doris Day, Dennis Morgan and Jack Carson kidding Hollywood and each other. Bill Goodwin joins in the fun. (Oct.)

✓ (F) *JOHNNY ALLEGRO*—Columbia: Suspense is the keynote of this fast-paced thriller, with George Raft, Nina Foch, George Macready. (Sept.)

✓✓ (F) *JOHNNY STOOL PIGEON*—U-I: An entertaining thriller with government agent Howard Duff trailing a ring of dope peddlers. Dan Duryea grudgingly helps him; Shelley Winters finds Duff fascinating. (Oct.)

✓✓✓ (F) *JOLSON SINGS AGAIN*—Columbia: The combined talents of Al Jolson and Larry Parks make this latest chapter of "The Jolson Story" thoroughly enjoyable. With Barbara Hale. (Oct.)

✓✓ (A) *LADY GAMBLES, THE*—U-I: Strong, sordid study of a gal obsessed with gambling fever, vividly played by Barbara Stanwyck. With Preston Foster, Stephen McNally, Edith Barrett. (Aug.)

✓✓✓ (F) *LOST BOUNDARIES*—Film Classics: W. L. White's poignant story, blasting racial prejudice, has been made into a strong human drama. Mel Ferrer, Beatrice Pearson, Richard Hylton, Susan Douglas turn in fine performances. (Oct.)

✓✓ (F) *LOVE HAPPY*—Pickford-UA: A laugh-happy shindig starring those mad Marx Brothers, Ilona Massey, Vera-Ellen and Marion Hutton. (Oct.)

✓✓ (A) *MADAME BOVARY*—M-G-M: The famous French novel becomes an eye-filling picture with a topflight cast including Jennifer Jones, Van Heflin, Louis Jourdan and James Mason. (Oct.)

✓ (F) *MY FRIEND IRMA*—Paramount: A flighty farce based on the popular radio program with Marie Wilson, John Lund, Diana Lynn, Dean Martin and Jerry Lewis. (Oct.)

✓✓ (F) *NEPTUNE'S DAUGHTER*—M-G-M: This fun-filled musical has Ricardo Montalban wooing Esther Williams as Betty Garrett chases Red Skelton. Keenan Wynn and "Cugie" are also on hand. (Aug.)

✓ (F) *ONCE MORE, MY DARLING*—U-I: This frothy affair teams bachelor Bob Montgomery and debutante Ann Blyth. (Oct.)

✓ (F) *RED LIGHT*—Roy Del Ruth-UA: George Raft avenges the murder of his brother in this briskly paced thriller with Virginia Mayo, Raymond Burr, Gene Lockhart and Henry Morgan. (Oct.)

✓ (F) *RED MENACE, THE*—Republic: This melodramatic exposé of Communism in America points up the penalties awaiting those attempting to leave the party. It's timely but not too menacing. (Sept.)

✓ (F) *RED STALLION OF THE ROCKIES*—Eagle Lion: Saga of a renegade horse that roams the Rockies, stealing the farmers' mares. With Arthur Franz, Wallace Ford, Jean Heather. (Aug.)

✓✓ (F) *REIGN OF TERROR*—Wanger-Eagle Lion: Romantic costume picture of revolutionary France with Robert Cummings, Arlene Dahl, Richard Basehart, Arnold Moss. (Aug.)

✓ (A) *ROPE OF SAND*—Paramount: Greed and violence abound in this action-filled desert drama with Burt Lancaster, Paul Henreid, Claude Rains, Corinne Calvet, Peter Lorre, Sam Jaffe. (Sept.)

✓ (F) *ROUGHSHOD*—RKO: This run-of-the-range Western has a good cast but a weak plot. With Robert Sterling, Gloria Grahame, John Ireland, Jeff Corey, Claude Jarman Jr. (Aug.)

✓ (F) *SAND*—20th Century-Fox: An entertaining yarn about a horse that escapes in the Colorado wilds and turns into a savage killer. With Mark Stevens, Coleen Gray, Rory Calhoun. (Aug.)

✓✓ (F) *SAVAGE SPLENDOR*—RKO: An exciting and colorful record of the Denis-Cotlow expedition to Africa. (Oct.)

✓ (F) *SCENE OF THE CRIME*—M-G-M: Van Johnson turns detective in this fairly suspenseful whodunit. With Arlene Dahl, Tom Drake, Gloria De Haven. (Oct.)

✓✓ (F) *SHE WORE A YELLOW RIBBON*—Argosy-RKO: Chalk this up as the biggest, best Western of the year. John Wayne convincingly plays an Indian fighter in the U. S. Cavalry. John Agar and Joanne Dru are the romantic interest; Victor McLaglen supplies the humor. (Oct.)

✓ (F) *STAMPEDE*—Allied Artists: Better-than-average Western with Rod Cameron, Gale Storm, Don Castle and Johnny Mack Brown. (Aug.)

✓ (F) *SUSANNA PASS*—Republic: Roy Rogers mows 'em down in this fast-moving Western. With Dale Evans and Douglas Fowley. (Aug.)

✓ (F) *TAKE ONE FALSE STEP*—U-I: Slick crime story with William Powell smoothly portraying a professor whose past catches up with him in the tempting form of Shelley Winters. With Marsha Hunt, James Gleason and Dorothy Hart. (Sept.)

✓✓ (F) *TASK FORCE*—Warners: A gripping picture describing the U. S. Navy's role in World War II. Gary Cooper scores as a naval officer; Jane Wyatt is his sensible wife. (Oct.)

✓✓ (F) *TOP O' THE MORNING*—Paramount: Bing Crosby in a chucklesome Irish fable about the missing Blarney Stone. With Ann Blyth, Barry Fitzgerald and Hume Cronyn. (Oct.)

✓ (A) *UNDER CAPRICORN*—Warners: Portraying a lady who loves her liquor, Ingrid Bergman lends credibility to this sombre romance of Old Australia. With Joseph Cotton, Michael Wilding, Margaret Leighton and Cecil Parker. (Oct.)

✓ (F) *WEAKER SEX, THE*—Rank-Eagle Lion: Ursula Jeans cuts a valiant figure as a hard-working housewife, keeping her family going in wartime Britain. A splendid cast includes Cecil Parker, Joan Hopkins, Derek Bond, Lana Morris. (Sept.)

✓✓ (F) *YES SIR, THAT'S MY BABY*—U-I: A high-spirited collegiate comedy with Donald O'Connor, Gloria De Haven, Charles Coburn, Joshua Shelley. (Oct.)

✓ (F) *YOU'RE MY EVERYTHING*—20th Century-Fox: Here's a diverting musical romance boasting the twin talents of Dan Dailey and Anne Baxter with little Shari Robinson. (Sept.)





NOW THE CURTAIN IS SWEEP ASIDE!

THE INGRID BERGMAN PICTURE YOU'VE BEEN READING ABOUT!

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**BERGMAN COTTEN WILDING**



IT'S NEW  
HEIGHTS FOR  
ALFRED  
HITCHCOCK.  
... so  
expect the  
unexpected!



ALFRED HITCHCOCK'S  
*UNDER*  
**CAPRICORN**

COLOR BY  
**TECHNICOLOR**

PRESENTED BY WARNER BROS. A TRANSATLANTIC PICTURE



THE  
BIGGEST  
WARNER HITS  
OF ALL ARE  
COMING TO  
YOU THIS  
FALL!

DIRECTED BY  
**ALFRED HITCHCOCK**

Screen Play by James Bridie

Adaptation by Hume Cronyn • Based on the Play by John Colton and Margaret Linden • From the Novel by Helen Simpson





FROM PARIS comes this  
newest hair style...set it with

DeLong

Bob Pins

stronger grip—won't slip out



Here's the newest hair fashion right from the world's fashion center. And you can put it up at home with DeLong Bob Pins! Round-ended, smooth-sliding DeLongs are perfect for easy setting. Firmer grip keeps your hair in place indefinitely. Take the blue card home today.



**The CLOCHE—**  
by Pierre-René,

outstanding hair dresser of Paris. Set top in two rows. Start left side high, with ridge and two rows of curls. Set right side lower with ridge and two rows of curls. Set back in two rows. Brush hard—comb close and cover ears.



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Hooks and Eyes • Snaps • Pins

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## YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

What should  
I do?



Claudette Colbert, star  
of "Three Came Home"

DEAR Miss Colbert:

About two years ago, I found that I was expecting a baby. The father of the child refused to marry me, but Johnny, who was in love with me, offered to marry me to give the baby a name.

I didn't love him, but I had no choice.

We lived in a very small town at first, and people found out we were newlyweds. When our baby came seven months later, people began to talk. Ladies would not speak to me on the street, and a man working with my husband made nasty cracks. We moved to the city. Then Johnny began to go out every evening. When I cried and asked him to stay at home with me, he knocked me down.

During the time we have been married, I have fallen in love with Johnny and I don't want to lose him, but I don't know what to do. If I could buy some pretty clothes and be glamorous and go out with him, I think I could get him to pay attention to me, but this is hard to do when a person has a baby to care for.

Eileen T.

There is no need to despair of your marriage, but you must face a number of hard facts. First of all, being glamorous and going out on dates has very little to do with your situation.

You must realize your husband did a noble and a self-sacrificing thing when he undertook the responsibility of a young wife and a baby. Did you know how to cook really good meals? Did you budget so that you could start building a bank account for future needs? Did you keep a neat, clean, pleasant house?

I believe that, if you will settle down and work seriously to prove to your husband that you appreciate him and that you are determined to be the best wife he could ever find, you will be able to save your marriage. Go to some older woman in your church, or a neighborhood center and ask for help with menus and household hints. A man who feels he is truly loved is ready to forgive a great deal.

Claudette Colbert

DEAR Miss Colbert:

I am in my early teens and the youngest of ten children. My father died when I was ten, so I can't remember him very much, but I can remember when we used to have good times together, picnics, singing around the piano, arguing who would go down the steps first on Christmas.

Then Daddy died. It seemed as if the bottom of our life fell out. Mother used to be cheerful and sing and play the piano. She doesn't anymore. She still tries to be cheerful, but then I can see deep thoughts coming into her eyes. She tries to keep joking but it just isn't the same.

Five of my brothers and sisters are married, but I want to change things in our house. I am not the kind to take things in the upset way they are. I want things so we can laugh together without anybody looking into anybody's eyes and seeing the past. How can I do this?

Piqua L.

If I could supply an instant, accurate answer to your problem, I would have solved one of the world's sorrowful mysteries. You see, as time goes by, life changes; to some individuals the changes come early, to others, late.

I think your mother should be encouraged to play the piano and sing. At first it will be difficult, but as the weeks go by I believe your mother will find herself, through the music, closer to your father than she has been since his loss.

See, too, if you cannot bring your father's memory into the family circle again by talking about him, by laughing about the funny things that have happened in the family. Aid your mother in finding new interests and friends. Time will help and your concern plus the help of your brothers and sisters will aid in your mother's readjustment.

Claudette Colbert

DEAR Miss Colbert:

I wish you would tell me whether I should divorce my husband or not.

I am thirty-one and he is forty-three, but he looks at least fifty. I'm so unhappy because so many people have said "Is that your husband; I thought he was your father!" This has embarrassed me so that I dread going anywhere with him.

People think me a perfect fool for having married a man of his age.

I have no other complaints against him. He is affectionate, a hard-worker, sober, honest and true. If he didn't look so worn-out, my whole life would seem different.

L. R. C.

One of the greatest mistakes that any human being can make is to try to live his or her life in accordance with the idle comment of friends.

What possible difference can it make if your husband looks older than you do?

Friends who make derogatory remarks to you about so superficial a thing as your husband's facial appearance are guilty of the most inexcusable rudeness. The first time this happened, you should have said pleasantly, "But isn't his face interesting? His good life shows in every line." Loyalty, devotion and simple common sense should be used to solve your problem, not divorce.

Claudette Colbert

(Continued on page 104)



**NOTHING  
EVER LIKE IT!  
NOTHING YOU EVER LIKED MORE!**



Gary gets the  
girl with the  
Baltimore  
smile!



*Now*  
**TASK  
FORCE**

*sails into your heart!*

STARRING

**GARY COOPER**

*as "the big guy"—the big performance of his lifetime!*

**THE  
BIGGEST  
WARNER HITS  
OF ALL ARE  
COMING TO  
YOU THIS  
FALL!**

FROM  
**WARNER BROS.**

with **JANE WYATT · WAYNE MORRIS · WALTER BRENNAN**  
WRITTEN AND DIRECTED BY **DELMER DAVES · JERRY WALD**  
PRODUCED BY  
Original Music by **Franz Waxman**





# Does your nail polish CHIP? PEEL? FLAKE OFF?

**New miracle-wear  
ingredient discovered!**

THOUSANDS OF WOMEN who've put up with polish which chips soon after manicuring are making a thrilling discovery . . .

It's the new 10¢ Cutex polish . . . the new *miracle-wear* polish! Now it contains Enamelon, a Cutex-exclusive ingredient designed to give incredible wear!

Cutex with Enamelon stays lovely day after day after day! Resists chipping, flaking, peeling as no polish ever did before!

Today, try this new, *miracle-wear* Cutex! So pure . . . even women with skins so sensitive they cannot use other polishes state that they can use new Cutex with perfect safety!

14 fashion-styled colors. Only 10¢ plus tax. In the bottle with the blue label, at your favorite cosmetic counter.

If you don't find that New Cutex wears longer than you ever dreamed possible, send the bottle to Northam Warren Corporation, Box 1355, Stamford, Conn., and your money will be refunded.

## Casts of Current Pictures

**ABANDONED—U-I:** Mark Sitko, Dennis O'Keefe; Paula Considine, Gale Storm; Chief McRae, Jeff Chandler; Dottie Jensen, Meg Randall; Kerric, Raymond Burr; Mrs. Donner, Marjorie Rambeau; Maj. Ross, Jeanette Nolan; Hoppe, Mike Mazurki; DeCola, Will Kuluva; Harry, David Clarke; Scoop, William Page; Mrs. Humes, Sid Tomack; Dowd, Perc Laundels; Brenn, Steve Darrell; Eddie, Clifton Young; Mrs. Spence, Ruth Sanderson.

**BRIMSTONE—Republic:** Johnny Tremaine, Rod Cameron; Molly Bannister, Adrian Booth; Pop Courteen, Walter Brennan; Sheriff Henry McIntyre, Forrest Tucker; Marshal Walter Greenslade, Jack Holt; Nick Courteen, Jim Davis; Bud Courteen, James Brown; Art Benson, Guinn (Big Boy) Williams; Luke Courteen, Jack Lambert; Martin Treadwell, Will Wright; Todd Bannister, David Williams; Calvin Willis, Harry V. Cheshire; Dave Watts, Hal Taliaferro; Storekeeper, Herbert Rawlinson; Mr. Winslow, Stanley Andrews; Chiquita, Charlita.

**CHICAGO DEADLINE—Paramount:** Ed Adams, Alan Ladd; Rosita Jean D'ur, Donna Reed; Leona, June Havoc; Belle Dorset, Irene Herve; Tommy Dittman, Arthur Kennedy; Solly Wellman, Berry Kroeger; Anstruder, Harold Vermilyea; Blacky Franchot, Shepperd Strudwick; Paul Jean D'ur, John Beal; Howard, Tom Powers; G. G. Temple, Gavin Muir; Pig, Dave Willock; Bat, Paul Lees.

**CHRISTOPHER COLUMBUS—Gainsborough-U-I:** Christopher Columbus, Fredric March; Queen Isabella, Florence Eldridge; Francisco de Bobadilla, Francis L. Sullivan; Beatriz, Kathleen Ryan; Diego de Arana, Derek Bond; Juana de Torres, Nora Swinburne; Luis de Santangel, Abraham Sofaer; Beatriz de Peraza, Linden Travers; Martin Pinzon, James Robertson; Justice, Francisco Pinzon, Dennis Vance; Vicente Pinzon, Richard Aherne; Father Perez, Felix Aylmer; King Ferdinand, Francis Lister; Pedro, Edward Rigby; Juan de la Cosa, Niall McGinnis; Captain, Ralph Truman; Talavera, Ronald Adam; Admiral, Guy Le Feuvre; Lope, Lyn Evans; Columbus' son, David Cole; Almoner, Hugh Pryse; Prior, R. Stuart Lindsell.

**DOCTOR AND THE GIRL, THE—M-G-M:** Dr. Michael Corday, Glenn Ford; Dr. John Corday, Charles Coburn; Fabienne, Gloria De Haven; Evelyn Heldon, Janet Leigh; Dr. Alfred Norton, Bruce Bennett; Dr. George Esmond, Warner Anderson; Dr. Francis J. Garard, Basil Ruysdael; Mariette, Nancy Davis; Dr. Harvey L. Kenmore, Arthur Franz; Hetty, Lisa Golm; Child's Mother, Joanne De Bergh.

**EVERYBODY DOES IT—20th Century-Fox:** Leonard Borland, Paul Douglas; Cecil Carver, Linda Darnell; Doris Borland, Celeste Holm; Maj. Blair, Charles Coburn; Mike Craig, Millard Mitchell; Mrs. Blair, Lucile Watson; Wilkins, John Hoyt; Rossi, George Tobias; Hugo, Leon Belasco; Makeup Man, Tito Vuolo; Carol, Geraldine Wall; Mrs. Craig, Ruth Gillette; Chamberlain, Gilbert Russell; Grand Priest, John Ford; Mr. Hertz, Aubrey Mather; Mrs. Hertz, Phyllis Morris; Butler, John Goldsworthy; Nurse, Ruth Clifford; Hotel Manager, Robert Emmett Keane; Angelo, Kay Bell; Mr. Murray, John Burton; Bank Teller, William Pullen; Hairdresser, Jack Chefe; Dr. Walker, Erik Rolf; Cleary, Ed Max; Orderly, Jerry Miley; Bellboy, Billy Graeff Jr.; Pullman Porter, Dudley Dickerson; Makeup Man, William Griffith; Wardrobe Woman, Mabel Smaney; Secretary, Jane Hamilton.

**FATHER WAS A FULLBACK—20th Century-Fox:** George Cooper, Fred MacMurray; Elizabeth Cooper, Maureen O'Hara; Connie Cooper, Betty Lynn; Mr. Jessop, Rudy Vallee; Geraldine, Thelma Ritter; Ellen Cooper, Natalie Wood; Prof. Sullivan, James G. Backus; Joe Burch, Richard Tyler; Cheer Leader, Buddy Martin; Trainer, Frank Mills; Jones, Mickey McCardle; Cy, John McKee; Mrs. Jones, Louise Lorimer; Neighbor, Ruth Clifford; Policeman, Charles J. Flynn; Willie, William Self; Reporter, Joe Haworth; Daphne, Gwenn Fields; Stinky Parker, Gilbert Barnett; Delivery Boy, Tommy Bernard; Sailor, Mike Mahoney; Radio Announcer, Tom Hanlon; Bellhop, Pat Kane; College President, Forbes Murray; Cheer Leaders, Fred Dale, Lee MacGregor; Grandstand Coaches, Rodney Bell, Wilson Wood, Don Barclay; Bill, Don Hicks.

**GAL WHO TOOK THE WEST, THE—U-I:** Lilian Marlowe, Yvonne DeCarlo; Gen. Michael O'Hara, Charles Coburn; Lee O'Hara, Scott Brady; Grant O'Hara, John Russell; Nancy, Myrna Dell; Hawley, James Millican; Hawley (as old Timer), Clem Bevans; Ted, Bob Stevenson; Ted (as old Timer), Houseley Stevenson; Bartender, Robin Short; Bar-

tender (as old Timer), Russell Simpson; Col. Logan, John Littel; Douglas Andrews, James Todd; Mr. Nolan, Edward Earle.

**GIRL IN THE PAINTING, THE—Prestige-U-I:** Hildegard, Mai Zetterling; Campbell Reid, Robert Beatty; Lawrence, Guy Rolfe; Handlmann, Herbert Lom; Ferguson, Patrick Holt; Menzel, Arnold Marle; Heine, Gerald Heinz; Hans, Philo Hauser.

**PRINCE OF FOXES—20th Century-Fox:** Orsini, Tyrone Power; Cesare Borgia, Orson Welles; Camilla, Wanda Hendrix; Angela, Marina Berti; Belli, Everett Sloane; Mona Zoppo, Katina Paxinou; Varano, Felix Aylmer; Esteban, Leslie Bradley; Specialty Dancer, Njntsky; Lady-in-Waiting, Rena Lennart; Priest, Guiseppe Faeti.

**SLATTERY'S HURRICANE—20th Century-Fox:** Slattery, Richard Widmark; Aggie, Linda Darnell; Dolores, Veronica Lake; Hobson, John Russell; Commander Kramer, Gary Merrill; Milne, Walter Kingsford; Admiral Ollenby, Raymond Greenleaf; Frank, Stanley Waxman; Gregory, Joseph De Santis; Dr. Ross, Morris Ankrum; G-Girl, Amelita Ward; M. C., Kenny Williams; Nurse Bailey, Ruth Clifford; Nurse Collins, Maudie Prickett; Dispatcher, William Hawes; Waiter, Norman Leavitt; Navigator, Lee MacGregor; Taxi Driver, Dick Wessel; Maitre D., John Davidson.

**SONG OF SURRENDER—Paramount:** Abigail Hunt, Wanda Hendrix; Elisha Hunt, Claude Rains; Bruce Eldridge, Macdonald Carey; Phyllis Cantwell, Andrea King; Deacon Parry, Henry Hull; Mrs. Beecham, Elizabeth Patterson; Mr. Willis, Art Smith; Dubois, John Beal; Countess Marina, Eva Gabor; Clyde Atherton, Dan Tobin; Gen. Seckle, Nicholas Joy; Simon Beecham, Peter Miles; Auctioneer, Ray Walker.

**SOUTH OF RIO—Republic:** Jeff Lanning, Monte Hale; Carol Waterman, Kay Christopher; Andrew Jackson Weems, Paul Hurst; Lon Bryson, Roy Barcroft; Bob Mitchell, Douglas Kennedy; Chuck Bowers, Don Haggerty; Dan Brennan, Rory Mallinson; Tex, Lane Bradford; Henry Waterman, Emmett Vogan; Travis, Myron Healey; Weston, Tom London.

**SWORD IN THE DESERT—U-I:** Mike Dillon, Dana Andrews; Sabra, Marta Toren; David Vogel, Stephen McNally; Kurta, Jeff Chandler; Lieut. Ellerton, Philip Friend; Maj. Sorrell, Hugh French; McCarthy, Liam Redmond; Maj. Stephens, Lowell Gilmore; Col. Bruce Evans, Stanley Logan; Capt. Beaumont, Hayden Rorke; Dov, George Tyne; Tarn, Peter Coe; Jenio, Paul Marion; Capt. Fletcher, Martin Lamont.

**THAT MIDNIGHT KISS—M-G-M:** Prudence Budell, Kathryn Grayson; Jose Iturbi, Himself; Abigail Trent Budell, Ethel Barrymore; Johnny Donnetti, Mario Lanza; Artie Geoffrey Glenison, Keenan Wynn; Papa Donnetti, J. Carrol Naish; Michael Pemberton, Jules Munshin; Guido Russino Betelli, Thomas Gomez; Mary, Marjorie Reynolds; Hutchins, Arthur Treacher; Mama Donnetti, Mimi Aguglia; Ampara Iturbi, Herself; Donna, Bridget Carr; Rosina, Amparo Ballester; Mme. Bouget, Ann Codee; Jason, Edward Earle; Paul, George Meader; Peanuts, Sheila Stein.

**THIEVES' HIGHWAY—20th Century-Fox:** Nick Garcos, Richard Conte; Rica, Valentina Cortesa; Figlia, Lee J. Cobb; Polly, Barbara Lawrence; Slob, Jack Oakie; Ed, Millard Mitchell; Pete, Joseph Penney; Yanko, Morris Carnovsky; Parthena Yanko, Tamara Shayne; Mrs. Polansky, Kasia Orzazewski; Polansky, Norbert Schiller; Midgren, Hope Emerson; Charles, George Tyne; Dave, Edwin Max; Mitch, David Clarke; Riley, Walter Baldwin; Frenchy, David Opatoshu; Mable, Ann Morrison; Proprietor, Percy Helton; Mario, Maurice Samuels; Stukas, Saul Martell; Mr. Faber, Holland Chamberlain; Mrs. Faber, Irene Tedrow; Announcer, Robert Bice; Newman, Al Eben; Inspector, Joe Haworth; Cab Driver, Dick Wessel; Clerk, Frank Kreig; Pig, Frank Richards; Pietro, Mario Siletti; Motor Policeman, Roy Damron; State Highway Policemen, Ted Jordan; John Merton.

**WHITE HEAT—Warners:** Cody Jarrett, James Cagney; Verna Jarrett, Virginia Mayo; Hank Fallon (Vic Pardo), Edmond O'Brien; Ma Jarrett, Margaret Wycherly; "Big Ed" Somers, Steve Cochran; Philip Evans, John Archer; Cotton Valetti, Wally Cassell; Het Kohler, Mickey Knox; Bo Creel, Ian MacDonald; The Trader, Fred Clark; The Reader, G. Pat Collins; Roy, Parker, Paul Guilfoyle; Happy Taylor, Fred Coby; Zuckie Hommell, Ford Rainey; Tommy Ryley, Robert Osterloh.

## WHAT HAS HAPPENED TO INGRID BERGMAN?

In a story as startling as it is different, Joseph Steele, her friend and associate, gives you the answer to Hollywood's greatest puzzle. Illustrated with exciting color pictures in the December PHOTOPLAY, on sale Nov. 9.





PINK-ICE BECOMES A LIVING PART OF YOU, TRIMS AWAY UNWANTED BULGES, ALLOWS COMPLETE FREEDOM OF ACTION

# PLAYTEX® PINK-ICE

Success story of a new kind of girdle that gives young life to your figure

Introduced only four months ago, PLAYTEX PINK-ICE has already set records in thousands of stores, made friends with hundreds of thousands of women.

Not just a color—PINK-ICE is a new *kind* of girdle—with a power stretch that dynamically slims you to the perfect lines of fashion's new,

slender silhouette. With all its figure-moulding qualities, PINK-ICE is so comfortable you'll forget you have it on.

PINK-ICE, made of tree-grown latex, washes in ten seconds, pats dry with a towel. And it's absolutely invisible—even under your sleekest dress.

... in **SLIM** shimmering Pink Tubes

sizes: extra small, small, medium, large

PLAYTEX PINK-ICE PANTY GIRDLE . . . \$3.95

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Also, see PLAYTEX LIVING GIRDLE, \$3.95 and PANTY GIRDLE, \$3.50

At all modern corset and notions departments and better specialty shops everywhere...yes, everywhere!

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## TOP PARISIAN AND AMERICAN DESIGNERS AGREE NEW SLENDER FASHIONS CALL FOR PLAYTEX



**PIERRE BALMAIN**, brilliant fashion originator: "My 1950 silhouette will be my slenderest. And the PLAYTEX Girdle is the best way to a slender figure."



**MME. SCHIAPARELLI**, world-renowned Paris designer: "This season the silhouette is slimmer than ever—that's why you need the PLAYTEX Girdle."



**OMAR KIAM**, favorite designer of movie stars: "Today, a woman's figure is so important! PLAYTEX is the ideal way to look right in the new fashions."



**PHILIP MANGONE**, holder of "Golden Thimble" award: "I prefer to see my clothes on women with the slender figures PLAYTEX gives so effectively."



**LILLY DACHE**, noted American designer: "I've always said every dress looks better with PLAYTEX; for PLAYTEX slims inches off—and it's invisible!"



# INSIDE STUFF

## Cal York's Gossip Of Hollywood



Berlin youngsters crowd around Monty Clift and his new leading lady, Cornell Borchers, while they rehearse their lines for "Two Corridors East," filmed in U. S. Sector of Berlin. American personnel from famed Berlin Airlift are in film



**Here and There:** The envy of Hollywood is Clark Gable whose new Ariel Square Four motorcycle just arrived from England. Could it be Clark will ride it down Mexico way to see Paulette Goddard? . . . The instant "Woman of Distinction" was finished, Rosalind Russell took off for Nassau and her co-star, Ray Milland, for his beach house at Balboa where he'll teach his young daughter to swim. Teaching children and even small babies to swim is Hollywood's latest endeavor. James Mason's little Portland was an expert at the back stroke at eight months, long before she could toddle . . . Shedding old romances has made Joan Crawford and Ann Sheridan two of the gayest gals in town, out with a different beau each night and always having fun. Wonder how discarded suitors Greg Bautzer (as of now) and Steve Hannegan feel about it? . . . All of a sudden, and all at once, Paramount stars seemed to scatter everywhere. Alan Ladd to Chicago for "Postal Inspector," Macdonald Carey to Universal to make "East of Java," John Lund to La Jolla for "Command Decision" in Greg Peck's Little Theater (see page 53), Joan Caulfield to Columbia for "The Petty Girl," Bill Holden and his wife to British Columbia for a vacation, Wanda Hendrix to Universal to star with husband Audie Murphy in "High Sierra," and Betty Hutton to M-G-M for "Annie Get Your Gun."

**Happy Birthday-Happy Man:** David Brian who came to notice in "Flamingo Road" is a happy man. It showed all over him at the birthday party given him by his bride, Adrian Booth, who cooked most of the food for the forty guests.

"We're living our own lives out here in the Valley," Adrian said, and looking about at the guests, neighbors and friends, one could believe it. There wasn't a Hollywood name present.

Every hour, on the hour, throughout the evening, Adrian presented David with a gift—a monogrammed script case, a wallet, a tie-clasp, etc. And as an extra surprise, David presented Adrian with a huge box of copper cooking utensils, the kind she prefers in whipping up those excellent meals for her husband. So, no wonder David Brian looks so happy. Wouldn't you be, too?

(Continued on page 15)



It's opening day at the Del Mar Race Track, with Harry James and his wife Betty Grable taking time out from their family to follow their favorite sport



Maybe Clark Gable is telling Marilyn Maxwell about that new motorcycle he got from England! They're at Dean Martin-Jerry Lewis opening at Ciro's



Every hour, on the hour, rang in a new surprise for David Brian when his new wife, Adrian Booth, decided to celebrate his recent birthday with a party





Going steady and going places are Frank Ross and Joan Caulfield, also at opening performance of Martin and Lewis



Audrey Totter, who once preferred Brian Donlevy, dines at Mocambo with Paul Douglas, who always prefers blondes!



It's a tricky landing for Barbara Hale, with husband Bill Williams on vacation at Lake Mead



# INSIDE STUFF

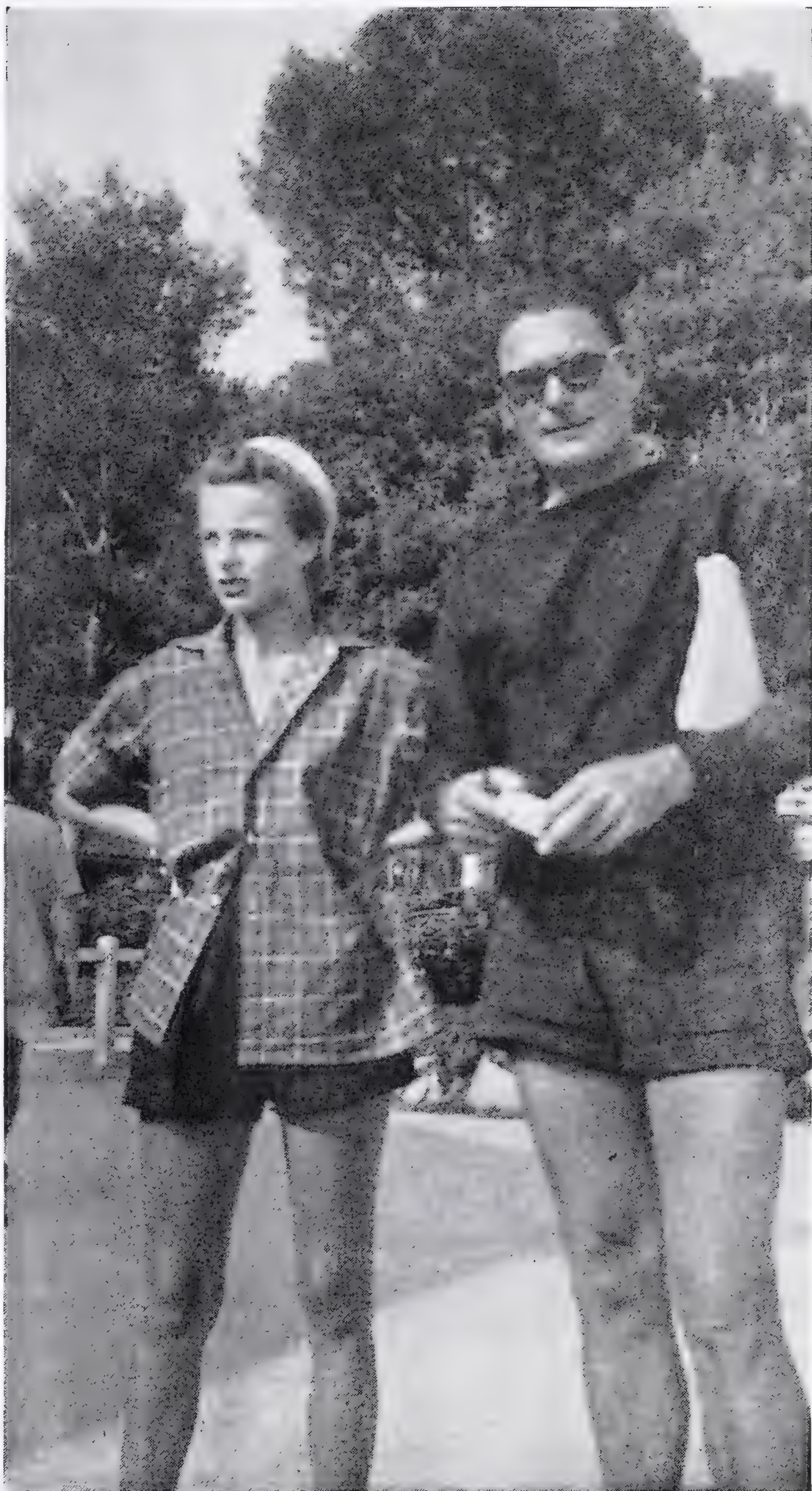
**Hollywood Likes:** Gordon MacRae, who is never too busy to grant interviews, no matter how hard he's worked, or how far out of his way it takes him. After the interview, he drops the writer a note of thanks for seeing him. Instead of the usual feeling of doing the writer a favor, Gordon is grateful they thought of him.

He sees good in everything, as nearly as possible. His Christian Science faith stands him in good stead at all times. He doesn't talk about it. He practises it. Only twenty-nine, he's already established on the radio and screen, is happily married and the father of three children. Funny thing is, he thinks everyone else is as happy as he is. If they thought like Gordon, they would be, too.

**Young Love:** True love never runs smooth, they say, but young love in Hollywood, at least, runs a bumpy road, indeed.

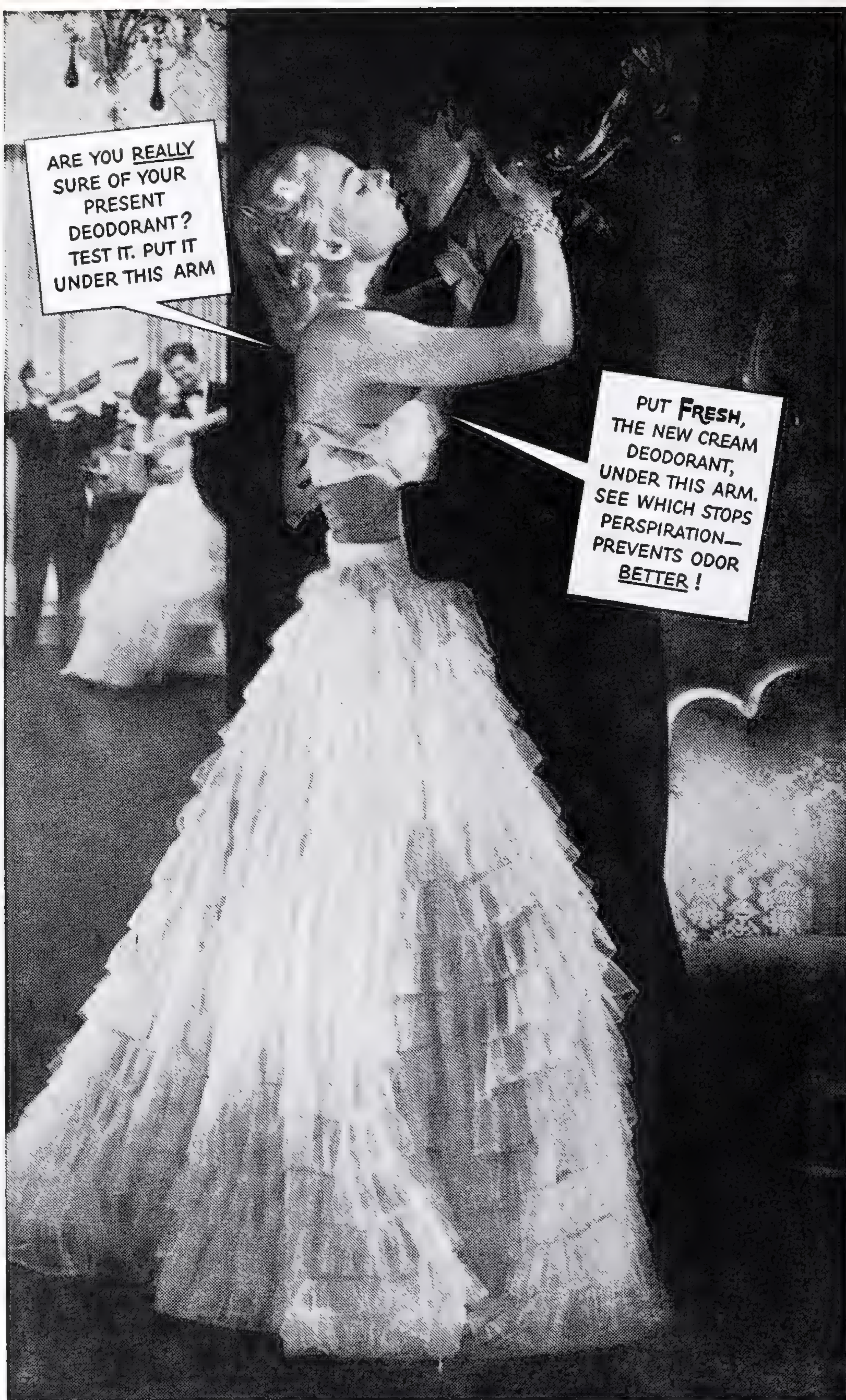
Jane Powell announced her coming marriage to Geary Steffen, and looked so happy, no one doubted her love. And Geary looked just as happy. And then, suddenly, excuses were made for delaying the wedding. Geary wasn't well enough established. Janie was too young. Geary thought it best they wait. And as time passed, some of the happiness went out of Janie's young face. Then, rumors as to the real reason began floating about. It was the same old thing. Janie's parents didn't want her to marry—yet. Although twenty-one, and earning her own money, 'tis rumored their disapproval has overruled Janie's heart. For the time being, at least.

Audie Murphy was deeply in debt, had no home and no job. Wanda Hendrix was already on her way to stardom. Wanda's mother disapproved of the marriage and said so. They married anyway. Audie wrote a book which only helped pay off the debt incurred when the soldier hero bought a home for his family in Texas. He finally got a *(Continued on page 16)*



**Romanian rhapsody:** Errol Flynn poses for a scoop shot with his latest romance, 23-year-old Princess Irene Ghika, at Juan-les-Pins, France





(Continued from page 15) job in movies and was all set to wed, when Wanda went to Rome to make "The Black Rose." They took flu on their honeymoon and both lost weight. They weathered disapproval, but ill luck still dogs. Wanda fell and tore a ligament in her leg and Audie took ill again. It's far from moonlight and roses with Hollywood's young lovers.

So, if that's any comfort to you young people in love out there, you are most welcome.

**How They Live:** In the town of La Canada, pronounced Ca-naw-da, the Dennis Morgans are active, civic-minded citizens. On the far side of the valley where no picture people live, the Morgans reside in one of the old type California homes, roomy and comfortable and surrounded by pool, orchids and gardens.

Dennis is honorary mayor of the town and Mrs. Morgan active in club work. On Sundays, they drive thirty miles to the Hollywood Presbyterian church where Dennis sings in the choir and travels from suburb to suburb in a church tableau that also boasts Virginia Mayo and her husband, Michael O'Shea, as members. To Dennis, Hollywood, or rather Burbank, is only a place to work and the long drives each morning to the studio are well worth the price of privacy.

Out on the Pacific Palisades, near the Pacific Ocean, Linda Darnell, her husband Pev Marley and daughter Lola live in quiet seclusion, giving no parties and attending few. It's understood among their friends that on Sundays, their one day together, they prefer no droppers-in.

Every spare moment is spent by Linda and Pev inspecting their new home now being built in West Bel-Air, far from Hollywood. A two-story house of stone and wood, it features a nursery large enough for the babies they plan to adopt. Not members of the so-called cafe society smart set, they are seldom, if ever, seen in night clubs. They seem happy alone. They hope the town will leave them that way.

**Farewell to Bette:** She stood before a suspended micro- (Continued on page 26)

## Are you really Lovely to Love?

### try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? Your deodorant can be the difference . . . and you will never know how lovely you *can* be until you use FRESH.

FRESH is so completely effective, yet so easy and pleasant to use . . . Different from any deodorant you have ever tried. Prove this to yourself with the free jar of creamy, smooth FRESH we will send you.

Test it. Write to FRESH, Chrysler Building, New York, for your free jar.



Interested party at Henie affair is Mel Dinelli, Joan Crawford's newest escort. He wrote screen play for "The Window"



...dream girl, dream girl  
 Beautiful Lustre-Creme Girl  
 ...hair that gleams and glistens  
 From a Lustre-Creme shampoo



Tonight!...Show him how much lovelier  
 your hair can look...after a **Lustre-Creme Shampoo**

NOT A SOAP!  
 NOT A LIQUID!  
 BUT KAY DAUMIT'S  
 RICH LATHERING  
 CREAM SHAMPOO  
 WITH LANOLIN  
 for Soft, Shimmering  
 Glamorous Hair



4-oz. jar \$1; 10-oz. economy size \$2.  
 Smaller jars and tubes 49¢ and 25¢.

No other shampoo gives you the same magical secret-  
 blend lather plus kindly LANOLIN... for *true* hair beauty.

Tonight he can SEE new sheen in your hair, FEEL its caressable softness, THRILL to its glorious natural beauty. Yes, *tonight*...if you use Lustre-Creme Shampoo today! It's Kay Daumit's *exclusive* blend of secret ingredients *plus* gentle lanolin.

This glamorizing shampoo lathers in hardest water. Leaves hair fragrantly clean, shining, free of loose dandruff and so soft, so manageable!

Famous hairdressers use and recommend it for shimmering beauty in all "hair-dos" and permanents. Beauty-wise women made it America's favorite cream shampoo. Try Lustre-Creme! The man in your life—and *you*—will love the loveliness results in your hair.



**New!**  
**Woodbury De Luxe Cold Cream**  
 with **Penaten...**  
 penetrates deeper  
 into pore openings



**cleanses  
 skin  
 cleaner**

**softens, beautifies**

Magic...lovely magic! A wonder cream that cleanses your skin cleaner, brighter as never before! It's the NEW Woodbury DeLuxe Cold Cream...with the miracle cleansing aid, PENATEN. *It penetrates...* cleanses deeper into pore openings. Seeps down to free hard-to-remove make-up and clinging soil. *Your cleansing tissue proves it!* And PENATEN carries Woodbury's rich skin softeners deeper...gives a smoother skin! Just one deep smoothing cleansing, one jar of Woodbury DeLuxe Cold Cream shows PENATEN's miracle. Your skin is radiantly alive.

From trial size jars at 20¢ to largest luxury size jars at \$1.39. Plus tax.

**winters**  
**forecast**



By HYATT DOWNING

**W**HEN Shelley Winters discovered, to her own amazement, that she was becoming a star, she had a frank talk with herself. "Look, my girl," she said, "let's face it. You talk too much and you've got too many pounds in the wrong places. But, the principal thing that's wrong with you is that you have no dignity."

The following months were difficult. With a passion for good meat and potatoes, she nibbled on anemic-looking salads, drank fruit juices and ate gelatin desserts. Results were astonishing. She emerged a svelte 115—with a completely useless wardrobe. "But," she adds with her bubbling laugh, "the wolf-calls were wonderful."

All this was very well but there still remained the matter of dignity. The trouble with Shelley is that she likes people and when they seem to like her she expands like a morning-glory in the sun.

Many of her friends, including executives at her studio, Universal-International, have offered free advice regarding the acquisition of dignity. And to do her justice, Shelley has tried to profit by it—the slowly lifted eyebrow, the languidly raised hand. This lasts until she sees someone in the commissary for whom she feels admiration. Then she fairly pants and waves both arms or bounces out of her chair and rushes over to them. Interviewers have complained that it's as difficult to pin her down as a mote in a sunbeam. "No good," she sighs. "I'm just a flop at dignity." Producers and directors, lately, have wished Shelley would use a little self-discipline, be less difficult on the set.

Her faults haven't, however, prevented Shelley from bringing the full power of a shrewd and evaluating intellect to bear on her job of acting. She started at the age of three, in her home city of St. Louis, Missouri, when she dashed up on the stage of a local theater during an amateur contest, competed for—and won—first prize, a size fourteen sweater. She's been singing (screeching, she calls it), modeling and button-holing producers ever since. George Cukor tested her twice for the part of the waitress in "A Double Life," finally saw something that no one else had caught in her flip bloneness and gave her the role. After that came "Larceny," "The Great Gatsby" and "Take One False Step." Now she gets official star status with "Johnny Stool Pigeon." She still sticks to green salads (without oil) and dreams about chicken pies with crunchy crusts. "They call me the new Jean Harlow," she says, "but there's something wrong with that picture. I hear Jean ate steaks."

THE END



# OPERATION: *Murder!*

Organized ruthlessness  
that stops at nothing—  
branding forever the  
lives of two beautiful  
women — both fighting  
for the love of a man  
who is desperately  
trying to escape his  
own shameful past!

Drama that dares strip  
people down to their  
raw emotions!



RKO  
PRESENTS



# I MARRIED a Communist

starring

LARAINÉ DAY • ROBERT RYAN • JOHN AGAR

with THOMAS GOMEZ • JANIS CARTER

Executive Producer SID ROGELL

Produced by JACK J. GROSS • Directed by ROBERT STEVENSON

Screen Play by CHARLES GRAYSON and ROBERT HARDY ANDREWS







Mario Lanza and Kathryn Grayson are an exciting new duo in this sparkling blend of light opera and laughs

### ✓✓ (F) That Midnight Kiss (M-G-M)

**J**OT down the name of Mario Lanza, a lad who is definitely going places. Mario has a million-dollar voice, and there's nothing wrong with his personality, either. He makes his screen bow as Kathryn Grayson's leading man in Metro's big, beautiful Technicolor musical.

As the talented granddaughter of wealthy music-loving Ethel Barrymore, Kathryn looks and sings like an angel.

The story is liberally sprinkled with songs and comedy sequences. As a fat tenor full of Italian temperament, Thomas Gomez demonstrates a gift for comedy; Iturbi performs at the keyboard brilliantly; Miss Barrymore is a dignified dowager. Keenan Wynn, J. Carrol Naish, Jules Munshin and Marjorie Reynolds contribute effective performances.

Your Reviewer Says: Gay song-filled romance.

### ✓✓ (F) Everybody Does It (Twentieth Century-Fox)

**T**HIS side-splitting comedy provides Paul Douglas—the screen's most natural actor—with his best role.

A diamond-in-the-rough, Paul is wed to would-be concert singer Celeste Holm. Douglas and his understanding father-in-law, Charles Coburn, are well aware that Celeste is more ambitious than talented. Prima donna Linda Darnell suggests a way out for Douglas. To reveal the details would spoil it for you, but we guarantee you'll laugh long and loud.

Celeste is just right as Paul's career-conscious wife; Linda is amusingly wicked; Milland Mitchell, Lucille Watson, John Hoyt and George Tobias share in the fun. It's especially Douglas, however, who rings the bell with his hilarious antics.

Your Reviewer Says: Loaded with laughs.



Reporter Alan Ladd falls in love with the woman whose death he investigates, to girl friend June Havoc's despair

### ✓✓ (A) Chicago Deadline (Paramount)

**T**HE role of reckless reporter suits Alan Ladd admirably in this pulse-quickenning mystery based on a story by Tiffany Thayer.

A guy with a nose for news, Ladd decides to dig into the background of a young girl found dead in a dingy rooming house. It's the girl's address book, listing a wide assortment of names, which piques Alan's curiosity. His research yields some strangely sinister facts. It also results in a few beatings, threats to his life and some heavy gun play. Although the trail grows confusing at times, it's exciting from start to finish.

Donna Reed lends great sincerity to her portrait of a girl whose beauty exceeds her luck. A strong supporting cast includes June Havoc, Irene Hervey, Arthur Kennedy and Shepperd Strudwick.

Your Reviewer Says: It keeps you guessing.

# Shadow

By Elsa Branden

✓✓✓ Outstanding   ✓✓ Very good   ✓ Good  
F—For the whole family   A—For adults





Wanda Hendrix, Orson Welles, Felix Aylmer, Tyrone Power find intrigue everywhere in the domain of the Borgias

### ✓✓ (F) Prince of Foxes (Twentieth Century-Fox)

**A**N eye-filling, sumptuous spectacle has been fashioned from Samuel Shellenbarger's popular novel.

As a soldier of fortune, serving the notorious *Cesare Borgia*, handsome Tyrone Power loves and fights with Latin fervor. Ty is a cunning scoundrel until childlike Wanda Hendrix makes him see the error of his ways. An adorable little girl playing make-believe, Wanda's youthfulness is accentuated by the fact that she is married to elderly Felix Aylmer. Orson Welles vividly portrays *Cesare Borgia*; Everett Sloane stands out as a thoroughgoing rogue; Katina Paxinou is excellent as Power's mother; Aylmer is as wise as he is kindly.

Abounding with romance, it's a breathtaking picture of an age when flowery speech cloaked evil design.

Your Reviewer Says: Colorful costume drama.



Bitter rivalry for Yvonne DeCarlo's love renews a family feud-to-the-finish between Scott Brady and John Russell

### ✓✓ (F) The Gal Who Took the West (U-I)

**O**H FOR the days of the Old West when a man fought, bled, even died for the woman he loved.

Yvonne De Carlo amusingly plays a sharp-tongued, level-headed female from the East with a rustle to her bustle. Summoned by doughty old General Charles Coburn to sing in the town's new opera house, Yvonne becomes embroiled in a deadly feud between his two grandsons, Scott Brady and John Russell. Seems these fabulously wealthy, fighting *O'Haras* have been itching for the chance to plug each other. Shocked over their strife, Yvonne nevertheless declines Coburn's request to leave. With two such suitors, both loaded with land, cattle and good looks, who can blame her?

A snappy script, deftly directed and acted, turns this into highly diverting film fare.

Your Reviewer Says: A fun-filled Western.

### ✓ (A) White Heat (Warners)

**H**OW tough can a guy get? If you really want to know, go see Jimmy Cagney in this grim gangster yarn. Yes, Cagney is back in one of those bad boy roles that brought him fame and fortune. This time he has dazzling but deceitful Virginia Mayo as his wife, and Treasury agent Edmond O'Brien as his pursuer.

Cagney and his henchman, Steve Cochran, have just staged a daring mail car robbery, killing several men in the process. Devising the scheme of pleading guilty to a hotel stick-up far removed from the scene of the crime, Cagney draws a comparatively light prison sentence. O'Brien arranges to become the cellmate of this cold-blooded killer, whose one spark of human feeling is for his mother, Margaret Wycherly. The story is an involved one, crammed with vicious characters.

Your Reviewer Says: Cagney goes gun crazy.

# Stage

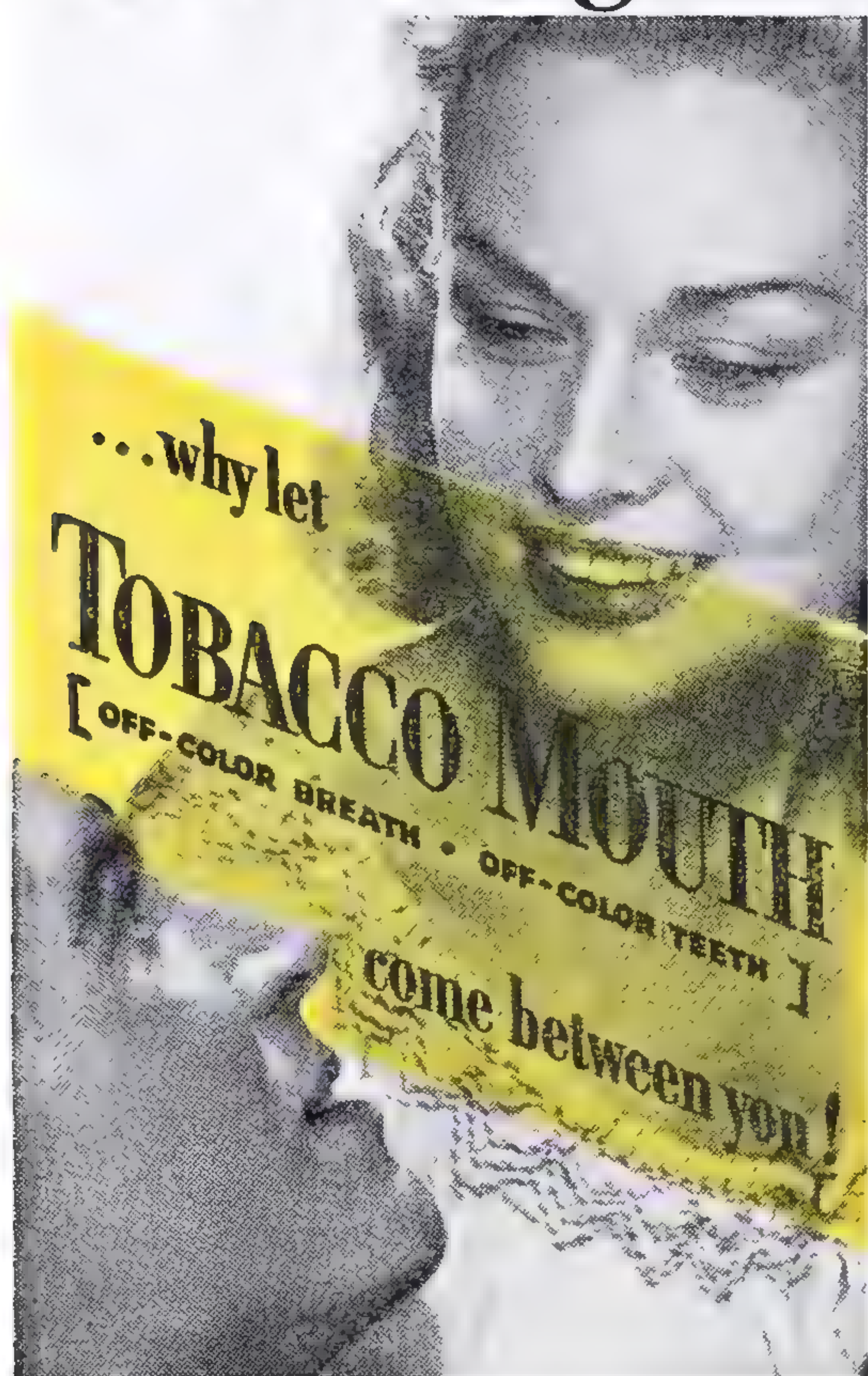
For Complete Casts of Current Pictures See Page 10

For Best Pictures of the Month  
and Best Performances See Page 24

For Brief Reviews of Current Pictures See Page 6



# Date tonight?



## GIVE IT THE BRUSH-OFF!

Listerine Tooth Paste attacks tobacco stain, off-color breath.

Perhaps it seems a petty *little* thing. Perhaps you think it *couldn't* make a difference.

Well, don't fool yourself! That tinge of yellow film can spoil the softest smile ... that over-laden breath can sour the sweetest words. So why take chances? Why risk "Tobacco Mouth"?

It's so easy to make sure you're not offending. If you smoke a lot, just play safe and use the new Listerine Tooth Paste ... especially before a date.

There's a reason: Listerine Tooth Paste is made with Lusterfoam—a wonderful new-type cleansing ingredient that literally *foams* cleaning and polishing agents over tooth surfaces. It removes yellow tobacco stain while it's still fresh ... whisks away odor-producing bacteria and tobacco debris.

Use it regularly, and *know* they'll never say "Tobacco Mouth" about you! Lambert Pharmacal Company, St. Louis, Mo.



**TOBACCO MOUTH**  
... give it the "brush-off" with



"Feel that Lusterfoam work!"

## Shadow Stage

### ✓✓ (A) Thieves' Highway (Twentieth Century-Fox)

**H**ERE'S a robust, hard-hitting movie about trucking and the produce business. Heading a topnotch cast, Richard Conte adds another pungent performance to his growing list.

When Conte sets out to avenge an "accident" to his trucker-father, Morris Carnovsky, he is really pushed around but he doesn't take it lying down. Italian actress Valentina Cortesa is very colorful as a shady lady who first tricks Richard into trouble, then, woman-like, tries to rescue him. Barbara Lawrence has the unsympathetic role of Conte's sweetheart; Lee J. Cobb is splendid as an unscrupulous brute; Millard Mitchell rates applause as Richard's tough trucking partner.

See this by all means, but leave Junior at home.

Your Reviewer Says: A truckload of thrills.

### ✓✓ (A) The Doctor and the Girl (M-G-M)

**G**LENN FORD is the doctor and Janet Leigh the girl in one of the season's most moving dramas.

As the son of surgeon Charles Coburn, Ford's future looks bright. But his father disapproves of his marrying a little nobody, just as he frowns on a career for his headstrong daughter, Gloria De Haven. It's a tug of war between Coburn and his children. Torn between conflicting loyalties, Glenn is a sorely troubled man. Janet is physically frail but morally strong, Gloria too reckless for her own good.

All three turn in praiseworthy performances, receiving substantial support from Coburn, Basil Ruysdael, Bruce Bennett, Warner Anderson and Nancy Davis.

Your Reviewer Says: Plenty of heart appeal.

### ✓✓ (F) Sword in the Desert (U-I)

**T**HE Palestine underground of 1947, when British troops occupied the Holy Land, is dramatically depicted in this controversial fact-fiction story. It's primarily an action picture rather than a significant social document.

In the role of an American skipper, indifferent to the problems of the refugees but willing enough to smuggle them into the country for cold cash, Dana Andrews scowls fiercely. Dreamy-eyed Marta Toren, attractive in dungarees, earnestly portrays a Jewish girl whose nightly radio broadcasts are a thorn in the side of the British. Stephen McNally snags the strongest role—that of a courageous Jewish fighter to whom no risk is too great. Jeff Chandler capably portrays the respected leader of the secret resistance force.

Effective in lesser roles are Liam Redmond, Philip Friend, Hugh French and Lowell Gilmore.

Your Reviewer Says: It has a sharp edge.

### ✓✓ (F) Christopher Columbus (Gainsborough-U-I)

**E**VERY school child knows what happened in 1492. Today, through the miracle of motion pictures, the story of Christopher Columbus leaps to life.

American players Fredric March and Florence Eldridge head a fine English cast. March, whose blond locks are none too becoming, effectively portrays Columbus and Eldridge is graciously regal as Queen Isabella. Columbus, as depicted here, is no starry-eyed young sailor, but a weary middle-aged man engaged in the heart-breaking struggle of enlisting financial

backing for his great voyage.

All told, this is a richly rewarding drama of impressive magnitude.

Your Reviewer Says: History on a grand scale.

### ✓ (F) Abandoned (U-I)

**T**AKEN from a real-life case, this deal with the black market babies racket. Dennis O'Keefe ably portrays a live wire reporter who stumbles onto a startling story when he meets pretty Gale Storm. Seems Gale's sister has disappeared after writing of the birth of a baby. Suspecting foul play, Gale confides her fears to O'Keefe. Persistent probing reveals the existence of an illegal syndicate headed by Marjorie Rambeau.

Raymond Burr is mixed up in all this too, as a mobster who outsmarts himself. Jeff Chandler makes a satisfactory district attorney and Meg Randall is sympathetic as an unwed mother. What adds up to is a brisk, generally interesting movie meller.

Your Reviewer Says: Good underworld yarn.

### (F) Father Was a Fullback (Twentieth Century-Fox)

**H**ERE'S an innocuous domestic comedy with Fred MacMurray as a college football coach in danger of losing his job. Maureen O'Hara is Fred's loving wife while Betty Lynn and Natalie Wood are their hard-to-live-with youngsters.

Betty Lynn, suffering from acute growing pains, has the family in the doldrums. Betty enjoys being misunderstood but once young Richard Tyler comes along she stages a speedy recovery. Her precocious kid sister Natalie is given her share of wisecracks. Thelma Ritter clicks as an outspoken maid. Rudy Vallee draws the routine role of a stuffed shirt.

One and all are in there pitching, but the odds are pretty much against them.

Your Reviewer Says: Minor-league comedy.

### ✓ (F) Slattery's Hurricane (Twentieth Century-Fox)

**I**F YOU think Richard Widmark has mended his ways, take another look. Here, he's a heel again—and a very convincing one—seesawing between gorgeous Linda Darnell and wistful Veronica Lake.

Linda is wed to Widmark's wartime buddy, Navy pilot John Russell, and quite happy about it until Dick pops up to complicate matters. Poor Veronica eats her heart out, watching Widmark make a play for his friend's wife. Along with Dick, Veronica works for a Miami millionaire, presumably in the candy business, but actually peddling dope. It takes a slashing hurricane to blow some sense into Widmark.

The U. S. Navy's Aerological Service cooperated on the technical end, adding considerable realism to a squally affair.

Your Reviewer Says: Stormy weather.

### ✓✓ (F) The Girl in the Painting (Prestige-U-I)

**H**UMAN interest abounds in this British film with a displaced persons' camp for its background. Mai (pronounced My) Zetterling touchingly plays a wide-eyed waif who invites your deepest sympathy.

It is Mai's picture in a London art gallery which intrigues Major Guy Rolfe ("Broken Journey") on leave from Germany. When an elderly Austrian refugee also visiting the gallery, declares Mai to be his long-lost daughter, Rolfe embarks upon a search to find her. The first step is to

(Continued on page 24)



*NEW* MUSIC! *NEW* MAGIC!  
*NEW* TIMES... OF THE WORLD'S  
GREATEST ENTERTAINER!

# JOLSON SINGS AGAIN

A SIDNEY BUCHMAN PRODUCTION



starring **LARRY PARKS** and **BARBARA HALE**

with William Demarest • Ludwig Donath • Bill Goodwin • Myron McCormick • Tamara Shayne

Directed by **HENRY LEVIN** • Written and Produced by **SIDNEY BUCHMAN** • A COLUMBIA PICTURE

COLOR BY  
**TECHNICOLOR**





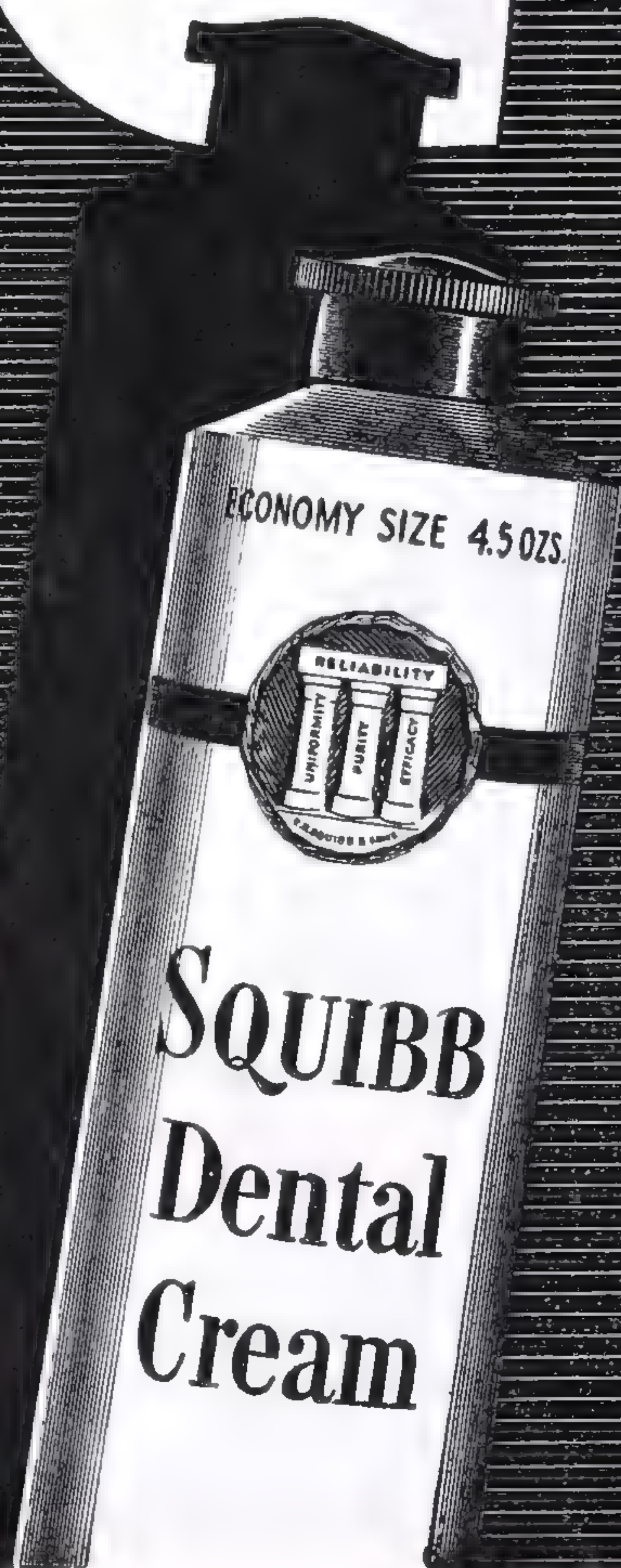
pleasant  
gentle  
effective



Pleasant...  
real mint for  
taste and breath.

Gentle...  
contains the finest  
known polishing  
ingredients.

Effective...  
made with  
antacid  
magnesium  
hydroxide.



(Continued from page 22)

interview the artist who painted the picture. He is Robert Beatty, a dying man, drowning his sorrows in drink. The clues Beatty gives Rolfe are all too meagre, but that doesn't discourage the gallant major.

Your Reviewer Says: A distinctive British drama.

✓ (F) **Brimstone (Republic)**

IT'S hide-and-seek on the range with smoking six-shooters blazing away like mad. Walter Brennan, the old rascal, steals this movie from Rod Cameron. A cattleman turned bandit, Brennan and his sons, Jim Davis and Jack Lambert, terrorize the countryside. In defiance of his father's wishes, the youngest son, James Brown, is in love with Adrian Booth. Cameron enters the picture when he gets sheriff Forrest Tucker to appoint him deputy.

Your Reviewer Says: Crime on the prairie.

(F) **South of Rio (Republic)**

BROTHER is against brother in this two-fisted hoss opera.

Monte Hale capably plays a Ranger while Douglas Kennedy is his outlaw brother, working for badman Roy Barcroft. Barcroft and his gang have been stirring up a mess of trouble in Rio Blanco, culminating in the murder of the town's newspaper publisher. Hale teams up with reporter Paul Hurst to break up the gang.

Your Reviewer Says: Rough-and-tumble Western.

✓ (F) **Song of Surrender (Paramount)**

THIS turn-of-the-century tale has a December-May marriage for its theme.

As the slim-'n'-prim young wife of scholarly, stern Claude Rains, Wanda Hendrix is very winsome. Politician Macdonald Carey thinks so, but then he's fed up with the sophisticates in his set, including his fiancée, Andrea King. Wanda and Mac are brought together by a phonograph (regarded as the devil's instrument by the townsfolk), and as they listen to the voice of Caruso, they fall in love.

Your Reviewer Says: *Cinderella* in New England.

**Best Pictures of the Month**

*Christopher Columbus*  
*Everybody Does It*  
*The Gal Who Took the West*  
*Prince of Foxes*  
*That Midnight Kiss*  
*Thieves' Highway*

**Best Performances of the Month**

*Alan Ladd, Donna Reed in "Chicago Deadline"*  
*Glenn Ford, Janet Leigh in "The Doctor and the Girl"*  
*Paul Douglas, Linda Darnell, Celeste Holm in "Everybody Does It"*  
*Yvonne DeCarlo, Charles Coburn in "The Gal Who Took the West"*  
*Mai Zetterling in "The Girl in the Painting"*  
*Richard Widmark in "Slattery's Hurricane"*  
*Mario Lanza in "That Midnight Kiss"*  
*Richard Conte, Lee J. Cobb in "Thieves' Highway"*

YODORA

the deodorant that works

TWO WAYS



1. **STOPS**  
not just masks—  
perspiration odor

2. **SOFTENS**  
and beautifies  
underarm skin

Oh joy, oh bliss! YODORA is different... doubly divine, doubly effective, because it's made with a face cream base. Works two ways: 1—really stops perspiration odor... 2—keeps armpits fresh and lovely-looking as the skin of neck and shoulders. Safe for clothes, too. Today, try YODORA, the wonderful deodorant that works two ways! Product of McKesson & Robbins, Bridgeport, Conn.

Tubes or jars  
10¢, 30¢, 60¢



REPLACEMENT OR A REFUND OF MONEY  
Guaranteed by  
Good Housekeeping  
IF NOT AS ADVERTISED THEREIN



She'd Love To Say "YES"

To a Man With a

**MILLION!**

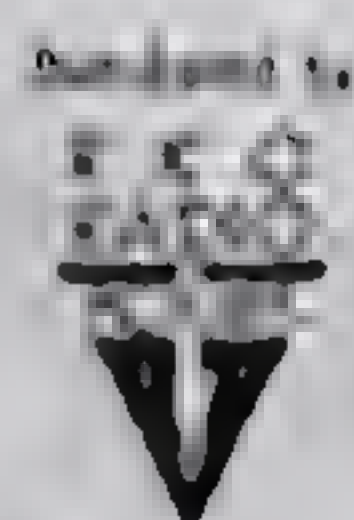
It's lighthearted, carefree, gay . . . in a riotous sort of way . . . when a lovely husband hunter, with matrimony on her mind, discovers that her heart's not an adding machine!



CREST PRODUCTIONS, INC. presents

**CLAUDETTE COLBERT • ROBERT YOUNG • GEORGE BRENT**

**BRIDE FOR SALE**



with MAX BAER • GUS SCHILLING • CHARLES ARNT  
Produced by JACK H. SKIRBALL • Directed by WILLIAM D. RUSSELL

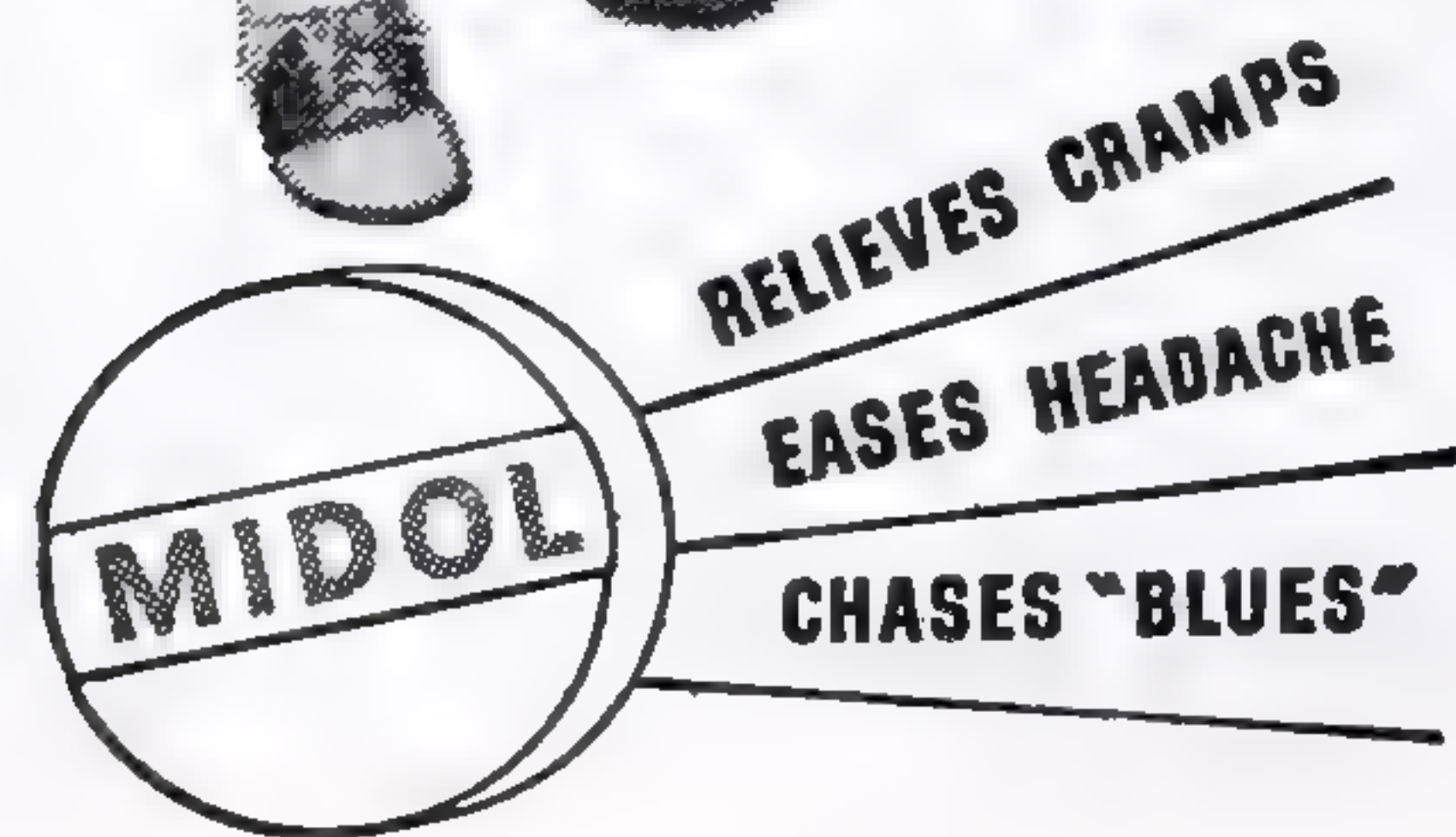
Screen Play by BRUCE MANNING and ISLIN AUSTER





**"BLUE" DAYS  
CAN BE  
BRIGHT DAYS**

**MIDOL**  
RELIEVES FUNCTIONAL  
**PERIODIC PAIN**  
CRAMPS-HEADACHE-"BLUES"



## INSIDE STUFF

(Continued from page 16) phone dubbing in lines to match scenes on the screen for "Beyond the Forest." It was Bette Davis's last day on the Warner lot as a contract star.

As the last line was recorded, a certain director and executive stepped up to say goodbye. They had had their differences with Bette and neither felt too warm nor friendly.

"We'll miss you on the lot," they said, rather ambiguously.

"I'll be making many more pictures for Warner Brothers," Bette replied. "Mr. Warner and I are friends."

Their faces fell just a little. And then Bette was gone.

And that, after eighteen years of distinguished service that reaped untold millions for her studio, was her farewell. There was no party, no luncheon, no expression of gratitude, no gathering in her bungalow. It could have been the most insignificant bit player on her way out, instead of Hollywood's number one actress.

No wonder Bette once advised Jane Bryan, a coming star, to give up a career for love before it became too important to her. She knew what she was talking about.

**Eligible Bachelor:** He's dark, handsome and Hollywood's most eligible bachelor. His name is Farley Granger and his heart belongs to no one, in particular.

He lives alone in Hollywood, in a spacious apartment consisting of living room, bedroom, dinette, bath, kitchen and a private sun deck. He furnished it himself in simple modern style. He makes his own coffee in the morning and occasionally his dinner. A maid comes in to clean, once a week.

Records, books and autographed pictures of friends are all over. He has both phonograph and radio but no television set. He prefers good food in good restaurants to night clubs.

Once a week, or oftener, when he isn't working, he drives out to the Valley to see his parents. His mother knits all his socks, forty-five pairs to date, and always has ready a package of homemade jam or pickles for Farley to take home.

He's Hollywood's star of tomorrow with "Roseanna McCoy," "They Live by Night," and (Continued on page 28)



Sonja Henie, once Mrs. Dan Topping, entertains Lana Turner (Mrs. Bob Topping)

What's new  
in  
Feminine  
Hygiene?



**New improved NORFORMS  
make feminine hygiene  
easier**

**Never before** has an antiseptic and deodorant preparation for inner cleanliness been so pleasant and easy to use.

**The New Norforms** are small, dainty suppositories that form an antiseptic and protective film. Powerful, yet non-irritating new agents destroy germ life and eliminate (not mask) objectionable odors for hours.

**Nothing to mix** or measure—no worry about too much or too little. The New Norforms are safe to use on delicate tissues. They melt at internal body temperature without greasiness or odor.

**The new formula** and a new method of packing—individually sealed in foil—prevents spoilage—makes the New Norforms usable in any climate.

**Get new, improved Norforms** and discover how simple feminine hygiene can be. At all drug stores.

**Send for booklet, "Feminine Hygiene Made Easy."** The Norwich Pharmacal Company, Norwich, New York . . . Famous for Dependable Drugs.

**NORFORMS**  
are simply wonderful



**LOOK OUT  
FOR COLDS  
AND  
SORE THROATS!**



## Gargle LISTERINE ANTISEPTIC—Quick!—When you reach home

**Prompt germ killing action can head off trouble or lessen its severity.**

When you sit through one of those cold, late-season football games, you may be letting yourself in for a nasty sore throat, a troublesome cold—or worse.

You see, excitement, fatigue, icy temperatures and cold feet may often lower body resistance so that threatening germs called the "secondary invaders" can stage a mass invasion of the tissue. They can set up an infection, or aggravate one that is already started.

### *Nature Can Use Help*

Then, if ever, Nature can use a helping hand to go after such threatening germs . . . to help prevent such a mass invasion . . . to head off a cold before it gets

started. That is why, when you get home, it is wise to gargle with full-strength Listerine Antiseptic repeatedly.

### *Attacks "Secondary Invaders"*

Listerine Antiseptic reaches way back on throat surfaces to kill millions of germs, including the "secondary invaders" that many doctors hold responsible for so much of a cold's misery.

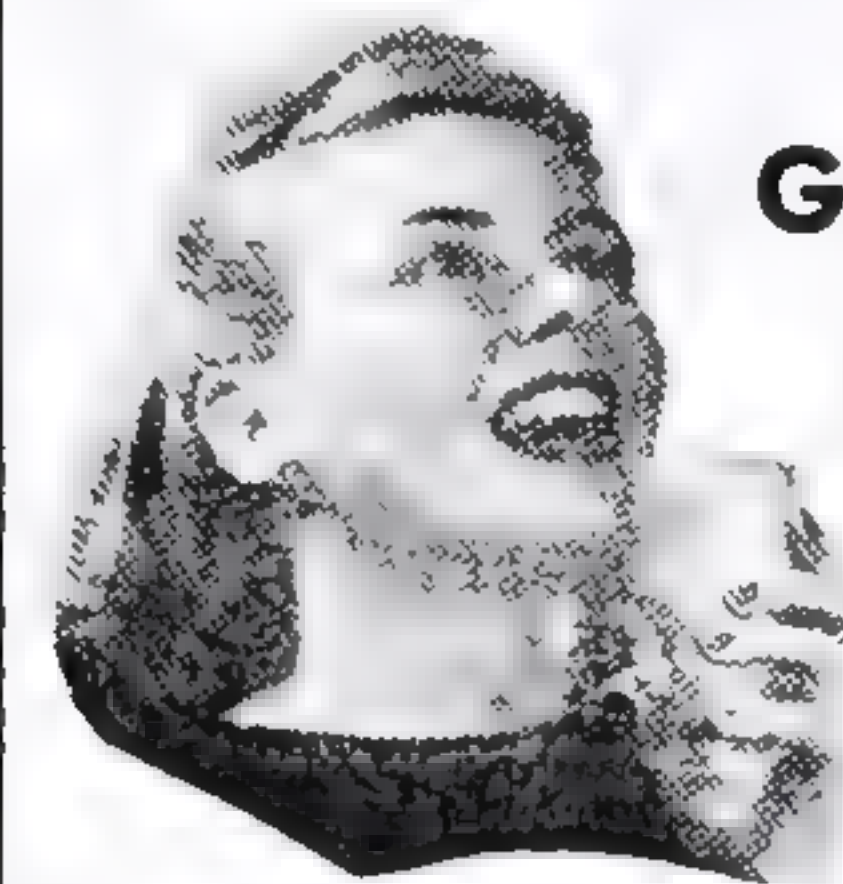
*Actual tests have shown that the Listerine Antiseptic gargle reduced germs on mouth and throat surfaces as much as 96.7% fifteen minutes after gargling, and up to 80% one hour after.*

### *Always at the First Sniffle*

Whenever you have sniffles, your throat is raw, or you feel chilly or under par,

start the Listerine Antiseptic gargle. You may thus spare yourself a nasty siege of a cold or sore throat due to a cold.

LAMBERT PHARMACAL COMPANY  
St. Louis, Missouri



**Germs Reduced up  
to 96.7% in Tests**

Fifteen minutes  
after a Listerine  
Antiseptic gargle,  
tests showed bacterial reductions on  
mouth and throat surfaces ranging up  
to 96.7%, and up to 80% one hour  
after a Listerine Antiseptic gargle.



**WOMEN TELL US** That they make Listerine Antiseptic and massage

a regular part of hair-washing as a precaution against **INFECTIOUS DANDRUFF**



How wonderful for YOU!  
**Stopette Deodorant**  
sprays away underarm odor



**Stopette**  
 SPRAY DEODORANT



No messy  
 fingers!  
 You never touch  
 Stopette... hardly  
 know it touches you!

Just squeeze the  
 flexible bottle... Stopette  
 envelops underarm in cool  
 deodorant mist, banishes odor  
 and perspiration worries.

You have never used a deodorant so delicate, yet so effective. Stopette is invisible, dries the instant you spray it on, leaves no trace on skin or clothes. Composed of kind-to-your-skin ingredients... assures the firm yet gentle protection you must have. The squeezable bottle is unbreakable—carry it anywhere. So economical, too—hundreds of sprays in each bottle.

Your favorite drug or cosmetic counter has  
 Stopette. Try it once... you will  
 never use another deodorant.



**JULES MONTENIER, INC.**  
 CHICAGO

## INSIDE STUFF

(Continued from page 26) "Side Street." Intense on screen, relaxed off, he's Hollywood's biggest catch. But, just how you could catch him, we wouldn't know.

Incidentally, he gets his mail at Samuel Goldwyn's Studio in Hollywood.

**The Bogarts:** "He's wonderful, wonderful, wonderful," Lauren Bacall told us on "The Young Man with a Horn" set, and, of course, she meant her young son Stephen. Humphrey Bogart, a visitor on his wife's set, passed by at this moment and Lauren's eyes echoed her words, "he's wonderful, wonderful, wonderful."

A happy woman, Lauren Bacall, and looking it. Even the black and blue marks sustained when Kirk Douglas threw her around for a scene, seemed to her good omens of a bright new career ahead.

"Kirk's on a spot," she told us, as we stood behind the camera watching the scene. "After such a hit in 'Champion,' critics will be watching his every move. I know how he feels. I went through it myself."

From where we stood, he played the scene perfectly. Something tells us Douglas needn't worry. And the way the entire crew applauded Lauren's scene, we'd say she has no worries, either.

**Round-up:** "Business," say Ginger Rogers and Greg Bautzer anent their numerous dates. If mere business can bring that kind of glow to Ginger's face, the gal should make a career of it. Meanwhile, her estranged husband, not so glowy, is beaung Ann Miller about and planning to take up the threads of his acting career that were severed when he married Ginger... The Kellys (Gene, Betsy and daughter Kerry) celebrating Betsy's return from Europe with dinner at Romanoff's. Her acting job with Orson Welles didn't turn out. But whose does?... No one seems to know the reason for the cooling off of that warm friendship between Frank Sinatra and Gene Kelly. It's been hinted Frankie prefers Gene as a co-star rather than his director... Homesick for Hollywood and movies, say returning travelers from Europe of Rita Hayworth. She'll return after the birth of her baby... Judy Garland, with her added poundage (Continued on page 101)



**Socially speaking:** The Tony Martins and Van Johnson at the Henie party

## Have You Heard?



JOAN LANSING

Some men are better heard than seen but as the French say, there's an exception to every rule, and Don McNeill happens to be my favorite exception. Perhaps you'll say I can't go wrong when a man is 6' 2", dark and handsome. But, Don McNeill, the man who makes the Breakfast Club radio program my dish every morning at 9 AM, is no addle-pated adonis but a genuinely nice guy as I've found out from personal experience. For sixteen sensationally successful years he has worked on the theory that one man's corn is another man's candy, and his round-up of fun and foolishness (applauded by Swift, Philco and General Mills) turns me into a modern Minnie-Ha-Ha five times a week. But as he told me, variety probably accounts for the 250,000 fan letters he gets a year and to put it mildly the Breakfast Club is vivid with variety. There's spontaneous comic combustion, sentiment, nostalgia and a time for prayer and hymns, many of which McNeill writes himself. To use an old vaudeville billing, the Breakfast Club is 60 beautiful minutes 60, generated by the gentleman who's made America realize coffee and comedy go well together—Don McNeill. Just a reminder—Don and the gang get together over ABC every morning at 9 o'clock EST.

★ ★ ★

Unless my eyes and ears deceive me where there's a groom there's a bride but—what's even more intriguing—there's often a tale of a romance that's riotous enough to pin your ears back. Since marriage is a public affair every day on "Bride and Groom" at 2:30 PM EST I've heard some startling stories of "how they met." Think the story that should win a place in the Hall of Fame is the one about the shortstop who missed a fly ball that soared through the air with the greatest of wizz and hit the future Mrs. Shortstop on the heart! It's just such miraculous meetings and a delightful aura of hope, happiness, and humor that make "Bride and Groom" the sterling (Sterling Drug that is) marital marvel that it is! Remember you can join the fun at 2:30 PM EST every weekday by tuning in your local American Broadcasting Company station.

★ ★ ★

**Other Tips on ABC Daytime Dialing**

Betty Crocker 10:25 AM EST  
 Helpful hints to your man's heart.

My True Story 10:00 AM EST  
 The true vivid drama of life itself.

Victor H. Lindlahr 10:45 AM EST  
 Diet tips from a food expert.

*Joan Lansing*



● "You bet the Ayds Way figures for me," says Maureen O'Sullivan, motion picture star and wife of famous director John Farrow. "Every woman wants to keep her figure looking lovely. I know that Ayds will help me lose weight the way Nature intended me to. I look better and feel better while I'm taking Ayds."

# "It Figures"

**says**

## **Maureen O'Sullivan**

### **How to Lose Weight and Look Lovelier**

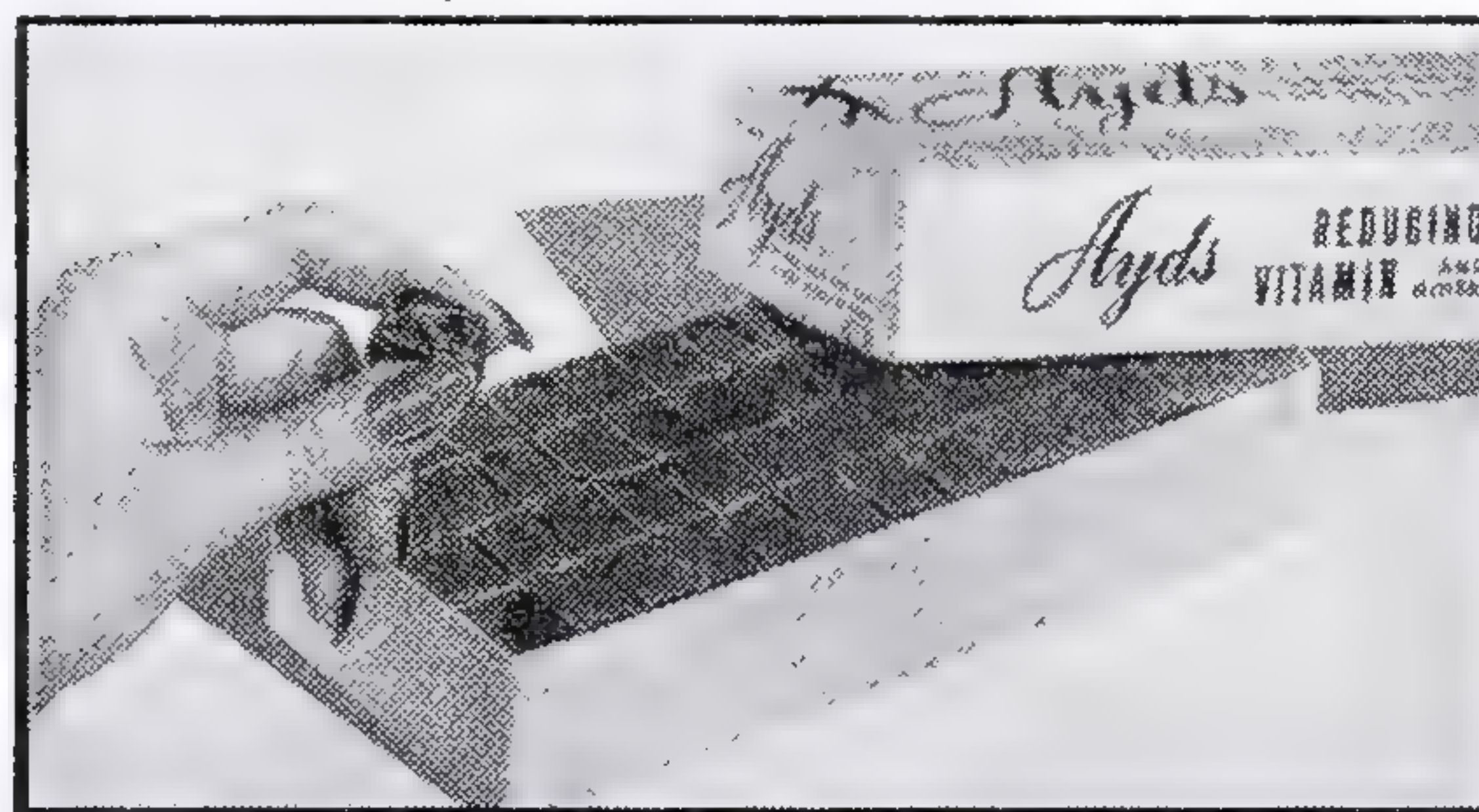
Now! Reduce—and look lovelier while you are doing it! Lose weight *the way* Nature intended you to! A quick, natural way with no risk to health. If you follow the Ayds Plan you should feel healthier, look better while reducing—and have a lovelier figure!

This is because the Ayds way to reduce is a natural way. When you take Ayds before meals, as directed, you can eat what you want . . . all you want. Ayds contains no harmful drugs. It calls for no strenuous diet . . . no massage . . . no exercise.

Ayds is a specially made candy containing health giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories . . . works almost like magic. Easily and naturally you should begin to look slimmer, more beautiful day by day, when you follow the Ayds Plan.

Women all over America now have lovelier figures with the help of Ayds. Clinical tests conducted by eminent physicians on over 100 persons proved quick, safe weight losses averaging 14 to 15 pounds.

Users report losses up to 10 pounds with the very first box. In fact, you lose weight with the first box or your money back. Get Ayds from your druggist or department store, today!



**SLIM** THE WAY  
THE STARS **SLIM**

***The Loveliest Women in the World take AYDS***



**"You Need a Friend,  
Strong  
Man,  
AND I'M  
FRIENDLY!"**

There's a  
new girl on  
Thieves' Highway...  
**VALENTINA CORTESA**  
— wait 'till  
you meet  
her!...

# THIEVES' HIGHWAY

WHERE DANGER ALWAYS HAS THE RIGHT OF WAY!

with  
**RICHARD CONTE · VALENTINA CORTESA**

**LEE J. COBB · BARBARA LAWRENCE**

**JACK OAKIE  
MILLARD MITCHELL**

**20<sup>th</sup>  
CENTURY-FOX**

Joseph Pevney · Morris Carnovsky · Tamara Shayne · Kasia Orzazewski · Norbert Schiller · Hope Emerson

Directed by **JULES DASSIN** · Produced by **ROBERT BASSLER**

Screen Play by A. I. Bezzerides  
Based on his novel "Thieves' Market"



Photoplay's invitation to "Choose Your Star" resulted in an avalanche of votes as surprising as the personalities you prefer



# the winners!

IT'S John Derek by a landslide! He was your enthusiastic choice for stardom out of a list of forty-five male candidates in the "Choose Your Star" contest in August Photoplay. This, in spite of the fact that, except for bit parts in "Since You Went Away" and "I'll Be Seeing You" (made before John went into service), he has been seen in only one picture, "Knock on Any Door."

But from the day the votes started pouring in (and pouring in is an understatement, since the ballots received this year nearly tripled the huge amount sent in for the 1948 competition), John had more than four times as many points as Johnny Sands, the nearest contender. Sands, however, held fast to the number two spot from the first count.

In a less spectacular way, Allene Roberts, Derek's appealing young wife in "Knock on Any Door," established and kept an undisputed first place among the women, with nearly twice as many points as runner-up Cyd Charisse. Cyd, too, never waived from second place. It is interesting to note that two-thirds

of Allene's points came in on the same ballots as Derek's, proving that here is a team you want to see reunited.

Barbara Lawrence held a convincing lead as third choice among the girls, but the male competition for "show" was an exciting race. For, from the moment "Look for the Silver Lining" was released, Gordon MacRae—a popular radio star whose only other screen appearance in "The Big Punch" did little for him—began pushing up from seventh, and on the very *last* day of the contest stole third place from Douglas Dick, by a close margin of twenty points.

Photoplay writers have been assigned to stories on the "Choose Your Star" winners and runners-up and staff photographers are arranging to photograph them in color and in black-and-white. In the December Photoplay there will be full-page color portraits and stories on both Allene and John.

And at the studios—where your opinion counts the most—there should be big plans brewing for the girls and boys *you* are turning into stars.

Men	Points
1. John Derek . . . . .	29,150
2. Johnny Sands . . . . .	6,650
3. Gordon MacRae . . . . .	3,485
4. Douglas Dick . . . . .	3,465
5. Stephen McNally . . . . .	3,110
6. Rosanno Brazzi . . . . .	2,850
7. Michael Kirby . . . . .	2,745
8. David Brian . . . . .	2,450
9. Paul Douglas . . . . .	2,400
10. Scott Brady . . . . .	2,130

Women	Points
1. Allene Roberts . . . . .	14,010
2. Cyd Charisse . . . . .	8,655
3. Barbara Lawrence . . . . .	7,870
4. Arlene Dahl . . . . .	6,329
5. Betsy Drake . . . . .	6,125
6. Patricia Neal . . . . .	5,310
7. Ruth Roman . . . . .	4,680
8. Joan Evans . . . . .	2,885
9. Gigi Perreau . . . . .	1,775
10. Corinne Calvet . . . . .	1,040



# NEW HORIZONS

by  
**ELSA MAXWELL**

famous party giver  
and columnist



For Jennifer Jones and David O. Selznick, marriage waited—until that moment when they could face each other without fear of the future

David O. Selznick and his bride, Jennifer Jones. She stars in "Madame Bovary"



**T**O BE with some people is a happy experience. Even after you leave them, cynicism dulled, you go on believing in the constancy of love, in artistic integrity, in idealism—all the good and shining things. That's the way it is when you're with the David O. Selznicks these days.

For now, Jennifer and David are married, at last—in spite of all the predictions to the contrary, and the doubts and fears they, themselves, sometimes must have harbored.

Not even the Hollywood gossip mill denied the strong attachment there has, for so long, been between them. But marriage is something else again and Jennifer and David waited, I think, until they were sure they could make it work—against the odds of David's restlessness, ego and tempestuousness; Jennifer's intense sensitivity and emotionalism and the seventeen years' difference in their ages.

As David (*Continued on page 80*)



It was Jennifer who solved the riddle of their love for each other



A new Jennifer surprised Elsa, at Cannes, when she spoke of her future with David



# Judy's singing again

BY CARLETON ALSOP

She's over the rainbow,  
facing a bright new future—  
but only the friend who was  
with her knows the story of the  
weeks that changed her life



Judy, with Carleton Alsop, whom she affectionately calls "Pa," and his wife Sylvia Sidney

LET'S start with a few days before last May 26th. Rumors were sweeping Hollywood like a tropical hurricane. Gossip in homes of the great and humble, gossip in newspapers, gossip over the radio. All the people in the "know"—and all who wanted to be—were saying that Judy Garland's health was broken, Judy's voice was gone, Judy's career was finished.

Gossip unchecked is constantly fed by jealous and malicious minds. As Al Smith used to say, "Let's look at the record. Let's examine the facts. Let's get at the truth."

Judy had been replaced in "The Barkleys of Broadway" by Ginger Rogers. Why? Because she was ill on the starting date of that picture. The studio had a heavy investment and many commitments which could not be put aside, and so, purely for financial reasons, the movie that was written for Judy and Fred Astaire had to go on, with or without Judy. As we all know, it went on without her.

No artist is happy at being replaced, and Judy, like any normal human being, resented it. Mr. Louis B. Mayer, boss of M-G-M, came to see her and gave her another viewpoint.

"No picture is so important that it should be allowed to destroy your health," Mr. Mayer told her. "Spend this time in getting well. There are many pictures for you to do." Judy tried, (Continued on page 112)

Judy Garland of the  
great heart. Her next  
will be "Summer Stock"

Paul Davis







# how lucky can you be?

by Linda Christian

As told to Robert Peer



Ty Power of "The Prince of Foxes." "He travels with his eyes wide open"

THE London evening was chilly. Tyrone and I, having finished packing for our return to California, were sitting on the floor, propped up against the couch, watching the logs blaze in the fireplace. And I kept thinking how surprising and wonderful it was that, even though Tyrone and I have been married only a few months, I am so completely accustomed to my life with him.

It's because of our mutual experiences during these past few months, I think. They have brought us closer together than we might have become in years of a more average existence. Take last April—that night when my plane, ready for the landing, swept low over Casablanca. Below I could see the rooftops of the ancient Moroccan city bathed in moonlight and above the sky was filled with millions of stars. And next to me—an empty seat. For the first time since our marriage, Tyrone and I had been separated.

I could still see him in Rome, saying goodbye (*Continued on page 93*)



It was the same world she had always known—but somehow it was different. Perhaps it was because she was seeing it for the first time—as Mrs. Tyrone Power



Soon they'll be sharing another interest



In French Morocco, where Ty's picture, "The Black Rose," was filmed, Linda learned a lot about desert housekeeping



Gossip had them flying in different directions when Ty flew to Morocco ahead of Linda



# THESE ARE *the clothes they love*



Rhonda Fleming, when she entertains at home, wears these hostess pajamas of her own design. One-piece, they have gold sequins embroidered at top

Rose satin for an entrance . . . soft wool for travel . . . pink lace for dancing . . . creating a magic mood that makes them star favorites

**N**OW comes the party season; intimate dinners at homes and grand soirées at hotels and cafes. The ladies are bedecked in the most exciting furs and dresses, suits and wraps we've seen in many a day. A funny thing; no matter how lavish their wardrobes, the stars we've noticed, will wear one costume more often than any other. Feel dreamiest in it, no doubt. And this month Ann MacNamara has photographed the gals in their favorite clothes. Gaze while your eyes turn green.

The first big dressy soirée of the month was the huge party given by the Twentieth Century-Fox executive Lew Schreiber and his wife. And was that cute Anne Baxter taking the deserved bows! She was not only "the belle of the ball," but the belle



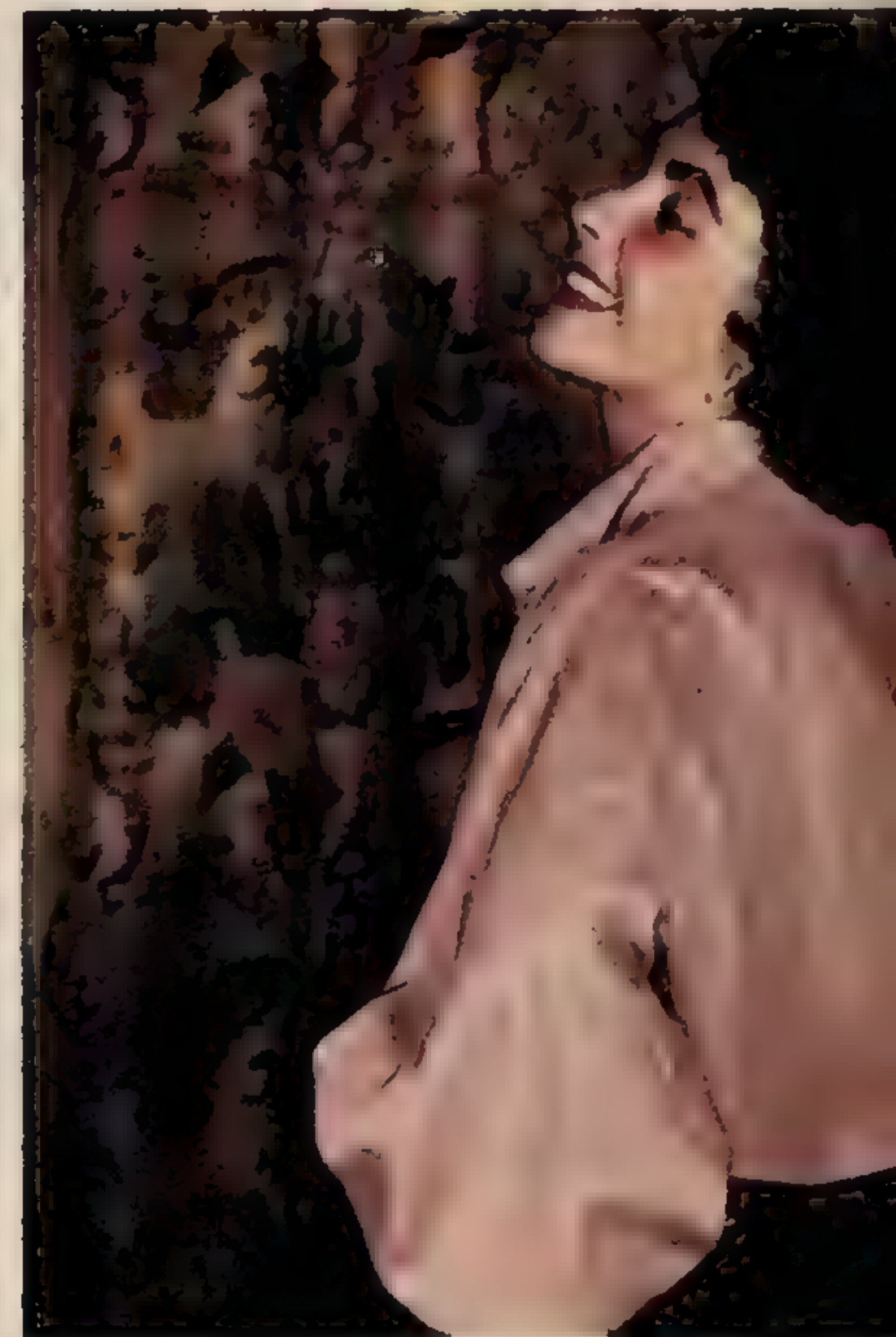
Fink and Smith

Linda Darnell appreciates the subtle compliment of blue mink against her dark coloring. This cape-stole from Teitelbaum, with extra wide skins, is her favorite dress-up fur



Fink and Smith

For dinner at home, June Allyson chooses this hostess gown of eyelet embroidered organdy, over a pale blue taffeta slip. It's Dick Powell's favorite



Liz Taylor adores her pink flannel coat by Marcelle des Vigies, worn over black tulle — so sophisticated



**Cherished choice of Anne Baxter is her slipper satin evening coat by Genia, with dolman sleeves, high Tudor collar. John Hodiak designed muff**



**Jeanne Crain plays up her chestnut hair with a dress of palest pink lace from Bullock's Wilshire. Waistband is tight, of matching pink satin. Jean's capelet is pastel mink**

**the  
hollywood  
clothes line**

**By EDITH GWYNN  
with fashion first pictures  
By ANN MAC NAMARA**





THESE ARE *the clothes they love*



For evenings at home, Ann Miller prefers her Traina Norell housecoat in gold and white brocade, its huge collar a lovely frame for her face

of Hollywood, with everyone raving over her recent performance with Dan Dailey in "You're My Everything," especially the hilarious sequence where she does a "Clara Bow" and imitates the typical flapper of yesteryear. A scream! The party was at Romanoff's and there was much late dining and dancing until the wee hours. The Baxter gal was photographed over and over again, dancing with Dan, dancing with Cesar Romero, Zachary Scott, Dana Andrews—and just about every male around except her own John Hodiak, who was away in Arizona on location.

Too bad he wasn't there to watch that dreamy dress Anne was wearing, under her sensational rose-satin wrap. It went swoosh almost to the walls when she twirled. Howard Shoup designed it. It was a low-cut, off-the-shoulder bouffante gown of white marquisette, the skirt being about thirty yards in circumference around the bottom! It was tight-bodiced, and across the neckline and around the arms (also all around the bottom of the skirt), were rather large, starched pleated "wheels" of the white marquisette, which gave a winged effect from every angle. Around Anne's waist was a cherry red, rather narrow sash of velvet, tied in a bow with streamers down the back.

Gene Tierney, in a gray lace and white crepe combination, was with Otto Preminger, but almost on her way to meet Oleg Cassini in Manhattan for their trip to Europe.

Arlene Dahl, wearing her divine ermine stole, came with Phil Reed to the Connie Moore Maschio party for Milton (Continued on page 91)





Suited to Gloria De Haven's taste is fall design by Harry Cooper. The jacket is of thin beige wool, buttoned up the front, with huge patch pockets trimmed with leopard fur. Skirt is plain black wool



Arlene Dahl prefers stoles as a fur, wears her white ermine by Willard George from Rex in many different ways



When Tony Martin, husband of Cyd Charisse, orders a suit, his tailor makes her one, too. This has tubular skirt





With Sue at a picnic. He'll give you the shirt off his back—or another one just like it! Alan will be seen in "Chicago Deadline"

*Fink and Smith*



He could open tomorrow at Minsky's—  
she says. And that's only the begin-  
ning—of what life is like around Ladd

# I call him the katzenjammer kid

by Betty Hutton  
*Star of "Red, Hot and Blue"*



The Ladds and the Briskins: When Alan and Ted start planning, Sue and Betty just shake their heads and laugh

IT'S seven years since I first met Alan Ladd—over a shampoo. Because his wife, Sue, and I have the same hairdresser at Paramount. I liked him right off. He has the same warmth that comes across the screen, so that when you watch him shoot somebody, you feel sorrier for him than for the guy he's just dropped.

Off the screen, too, he's a dead shot. But he won't shoot at anything that's alive. The only time he ever contributed to killing an animal was an accident. He hit a deer that ran into the road and almost wrecked his car. Because the poor little thing was wounded he went home

immediately for his gun—and for the hired hand, Joe, to use it.

He's a man's man. He and my husband, Teddy, are great friends. When they get together they talk the biggest business. They settle television, coming world events—and what's coming someday from Mars. They're big oil tycoons, they spin fabulous tales, they're going to be millionaires. Sue and I just shake our heads and laugh.

When Alan and I get together we talk shop. And all the time we talk he keeps pulling on his right eyebrow. We talk about the pictures we've done and those we (Continued on page 110)





**Bob Hope and Bing Crosby: Both give generously to charity—  
but it's those little extras that swing the balance in Bob's favor**



**Shelley Winters: She changed her  
tune when she read those reviews**



**Sheilah, in Thanksgiving  
mood, beats her drum-  
stick for some stars—  
but gives others the bird**

**Bette Davis: Letting off steam  
can be harmless—if it doesn't  
happen in a crowded studio**



by Sheilah Graham



**Doug Fairbanks Jr.:** A rich man's son who spares more than a dime



**Jimmy Durante:** A heart of gold that fame can't tarnish, a memory as long as his famous nose



**Joan Crawford:** Looking like a star is only part of her act

## I'M THANKFUL FOR...

**W**ITH Thanksgiving Day almost upon us, I've been looking over the Hollywood scene, considering the stars for whom I sing paeans of praise, as well as those who deserve no checks or stars or bells for the performances they give as human beings.

First, I'm very thankful for Joan Crawford. She looks and acts like a big star is supposed to look and act. When she walks into a room, she stops the show. And it isn't only her sensational diamond necklace or set of aquamarines. It is the way she wears her clothes, the way she walks, the way she talks. She does quite a job as a human being, too, and I'm not talking about the four kids she's adopted. It was fine, for instance, the

way Joan came to the rescue of former movie star Gertrude Michael, who, when she was in trouble, said, "All I want is a chance." Joan gave it to her—a part in her picture "Flamingo Road." And now Miss Michael is working steadily.

On the other hand, I'm not thankful for Greta Garbo. A great actress, yes, but has she ever made an appearance for charity? No.

And I'm definitely *not* thankful for Shelley Winters. What's the matter with the girl anyway? She jumps to attention in one picture, "A Double Life" with Ronald Colman. Until the reviews, she's all sweet cooperation. Then *whammy*. She screams on the set all the time. She tells Bruce Humberstone how to (Continued on page 99)



# The Bob Walker

by *Pauline Swanson*

In dramatic headlines the papers told about his downfall. This is the no less dramatic story of his painful progress back to health.

**A** YEAR ago, Bob Walker was a sick, frightened and desperately unhappy man, apparently bent on his own destruction.

Driven and tortured by a sense of guilt that he didn't understand and by an anger that he refused to admit, he sought escape in drinking, only to find himself in deeper trouble. He was off the deep end, doomed, it seemed, to the living death of an alcoholic; as he himself says, "really off my rocker."

That Bob today is healthy and happy, ready to face the realities, both good and bad, of his life is a modern miracle. And the story of Bob's experiences is a story of hope for driven, unhappy, failing people everywhere.

Bob's deliverance came about through the newest, and undoubtedly most misunderstood, of the healing arts, psychiatry. For he spent six-and-a-half months as a patient at the famous Menninger Clinic in Topeka, Kansas. And during the last four of those months, he underwent deep level psychoanalysis.

His treatment laid bare the roots of his illness, the forgotten fears and hurts and angers of his earliest childhood.

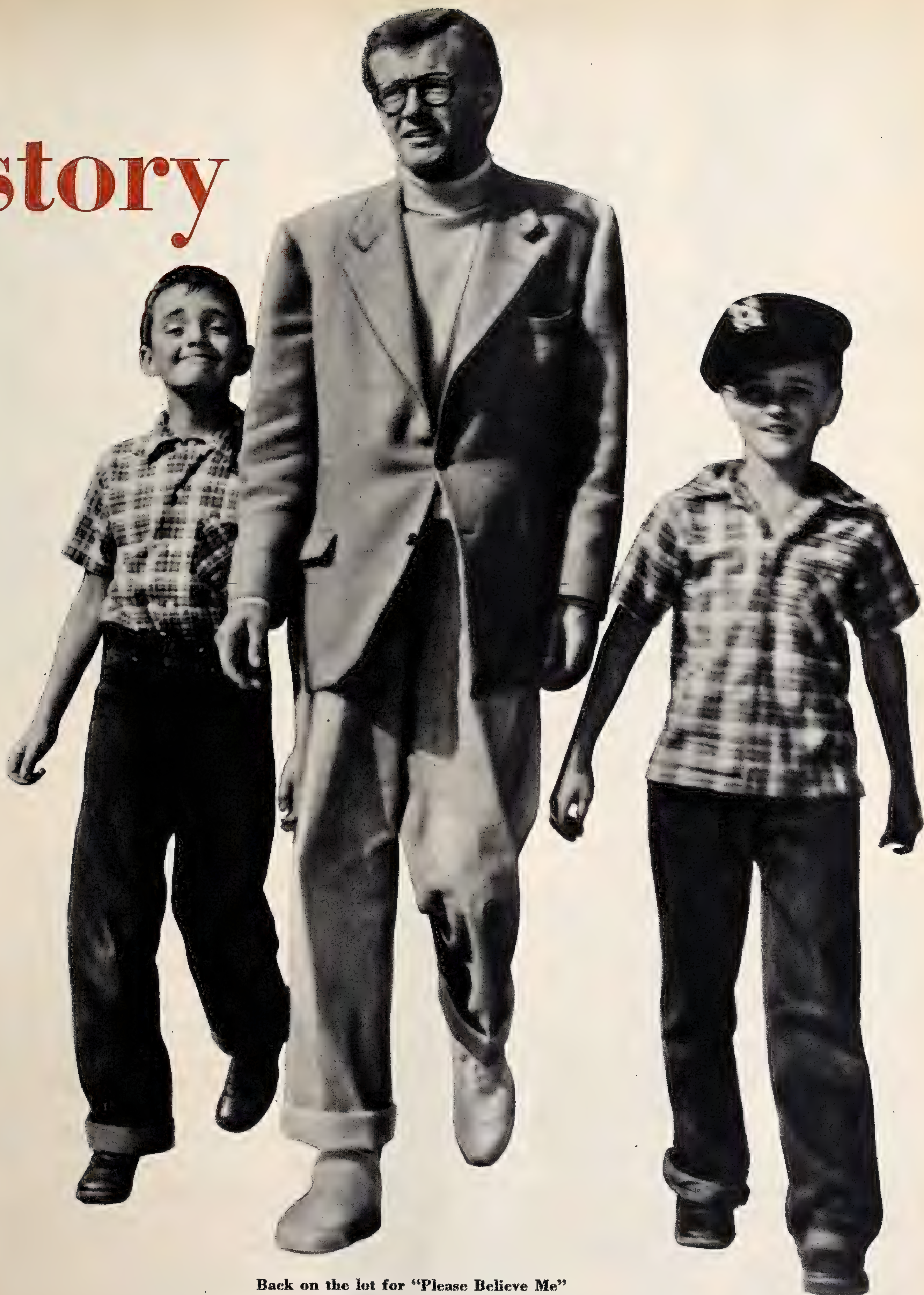
It would be im- (Continued on page 70)



Ready for life: Bob Walker's experiences of the past year have given him a new outlook. He has grown up



# story



Back on the lot for "Please Believe Me"  
with sons Robert Jr. left (at the age where he likes to mug), and Michael





**At a Forsyte party, Janet Leigh introduces the man she loves, Bob Young, to Errol Flynn's wife, Greer Garson. Bob's infatuation for Greer is obvious**



**Greer was not in love with Errol, had married him only because of his insistence and fears of the future planted by her landlady, Evelyn Beresford**

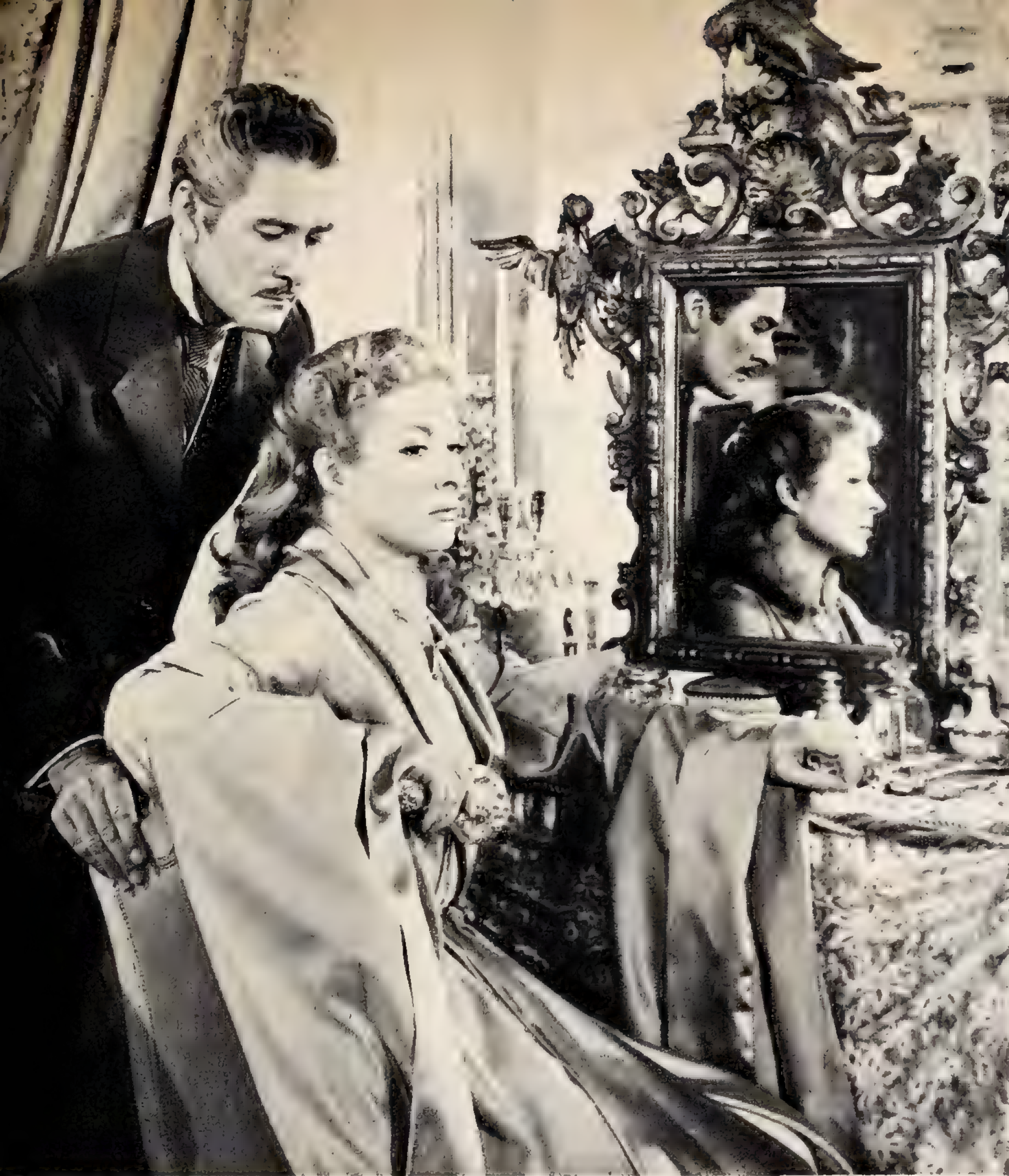
**At the gallery where Errol, an avid art collector, goes to buy a painting, Greer meets Walter Pidgeon, another Forsyte who becomes important to her**



**In a dramatic scene Errol, blind Janet, hating Greer because of**

**In a film as lavish as the  
elegant Eighties, M-G-M  
presents—in Technicolor—  
John Galsworthy's classic  
story of a great English family**





with jealousy, accuses Greer of encouraging Bob Young. For the first time what she believes about her, sees unhappiness Greer suffers as Errol's wife

# that FORSYTE WOMAN

**I**N this movie, Greer Garson plays one of the most emotional characters that ever lived between book covers. To those who feel it a pity that the original title, "The Forsyte Saga," was changed, we pass along the word that this was done in an effort to throw importance to Greer who, as *Irene*, is the storm center of the film. You'll see a different Errol Flynn as *Soames*, her husband. And the entire production has a splendor we haven't seen since the war.

## A PHOTOPLAY SNEAK PREVIEW



Janet nails her name plate to dressing room once used by Norma Shearer, her discoverer



On the set, Greer chats with her mother, Nina Ross, who plays her aunt in the film

Errol and Walter find relief from their dramatic chores in off-set game of checkers







Mike goes in as Howard goes out. Someday they intend to eat more than Sunday breakfast at home

# Mr. soft

BY MIKE MESHIKOW

Cats, kids and birdseed weren't in  
the lease but he got these and more  
when he tossed in his lot—and  
his laundry—with Howard Duff

**H**OWARD DUFF is a subject to whom I've been very close for the past eight years. "Close," regarding my relationship to Mr. Duff, is something of an inadequate word. I have been allied with him respectively as (a) service buddy; (b) wailing wall (and this functions in reverse); (c) best friend (and for me, it couldn't happen to a luckier guy); (d) agent; (e) business manager; and (f) (for the past three years) housemate.

The guy with whom I share a laundry bag, split my utilities bills, divide liquor chits, and share roof and board has little in common with the rugged and noble cin-e-mah star, the fast talking *Sam Spade* (plug) of Sunday night radio, or the "lover boy" of the Hollywood columnists.

He's a fairly average, nice guy, with a better than average mind (though he doesn't beat you over the head with it), and the staying power of a six-day bike racer. He has appetites that should have been heard about by *Jack-and-the-Beanstalk's* giant! Prodigious! Whatever he concentrates on—for the moment, that's it! Whether it's food, liquor, exercise (oh, my aching back!), reading, conversation, women—or even work!

The first day our paths (to cliché an old twist) crossed, was in March 1941. This date is not unforgettable simply because it was our first meeting. It was also the day I received my well-known "Greetings" from Uncle Sam. This was eight months before the war broke out (Continued on page 78)



# touch

Smith

Rugged realist: Howard Duff of "Fugitive from Terror"







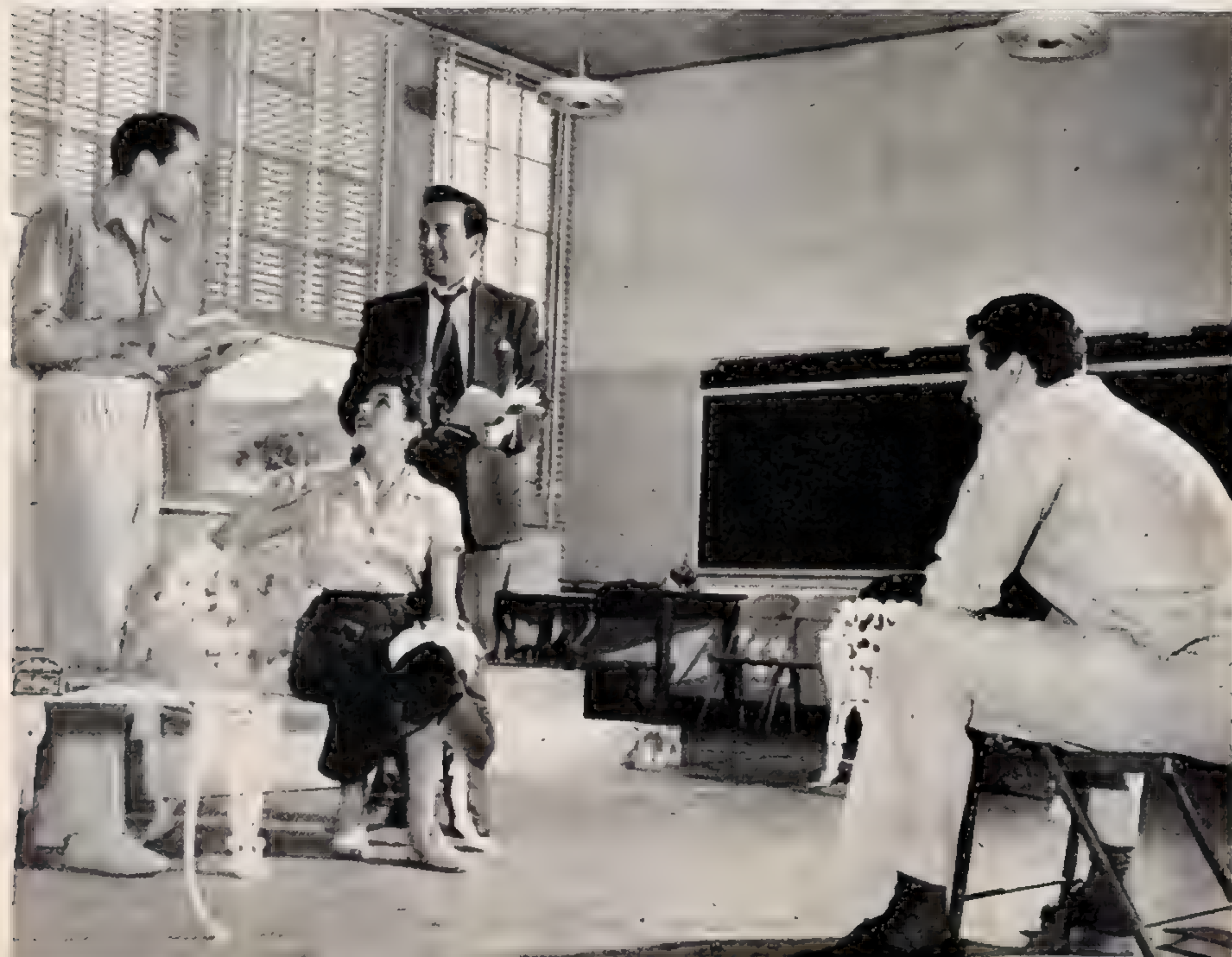
Rehearsing for the big moment when they face a "live" audience: John Hoyt, Gregory Peck, John Hubbard, Fred Clark, Jean Parker, Tom Powers, Benay Venuta and Florence Bates in "Light up the Sky," one of hit shows of the La Jolla season



Mel Ferrer, Jane Wyatt and Hurd Hatfield read their lines for "The Importance of Being Earnest," with Greg as an interested audience

## hollywood STRAW HAT

Scenic artist Mary Lou Carroll doesn't mind Greg's ad libs—he, too, once painted scenery







No box office blues here—customers flock to every performance



All set for the opening performance: Ollie Carey (widow of Harry Carey), Greta Peck and Dorothy McGuire. Plays are given in the auditorium of La Jolla High School



John Lund's turn came later—as the lead in "Command Decision"



Joan Caulfield, who came with the Lunds, goes backstage to congratulate Benay Venuta



The Pecks read the reviews next morning—critics were enthusiastic

**T**HE La Jolla Theater was born back in April, 1947. Jennifer Jones, Joseph Cotten, Gregory Peck, Dorothy McGuire and Mel Ferrer, meeting in a New York hotel, decided Hollywood, too, should have its straw hat theater for summer stock shows. David O. Selznick lent financial support. And top-notch actors, eager to return to the stage, jumped at the chance to work at La Jolla for a minimum salary. So this theater was able to present current plays with such casts as Broadway producers dream about. Now, after three successful seasons, there are plans to build a two-million-dollar theater in Beverly Hills to house winter activities.

It was a great day for Hollywood when the stars decided to go straw hat.

**The play's the thing at  
La Jolla where stage-  
struck stars give their  
all for little or nothing**





Small fry, who like their heroes to ride the plains alone, fell in love with Dale Evans long before Roy Rogers did  
Color pictures by Fink and Smith



NCE babes in mink were the pin-up gods of the box office. Today it's the musical and muscled buckaroos in horsehide. The world's gone Western, clippety-clop. Adults seem to have discovered what kids knew all along—that Westerns are Hollywood's best product.

There are many good reasons for the rise of horse operas. Horses don't talk, for one thing. We were speechless to death during the war. Commentators beat out messages on our eardrums as if they were tom-toms. Actors hero'd around advising us to send our fat to the butcher.

They kept talking after the war, too, but the balloon got pricked and Hollywood hit bottom—or *le derriere* you would say in Romanoff's, if you could afford it. Looked as if the sheriff might foreclose on the ol' swimming pools.

Suddenly to the rescue, out of the Westerns rode the doughty Duke—John Wayne.

Asked how he did it, the Duke said: "Maybe it's because my pictures contain no messages. The plumber, working down under the house all day, doesn't take the missus to the movies at night to get handed a message. If they throw him a problem he says, 'Aw, let's go home and go to bed.'"

(Continued on page 56)



# PHOTOPLAY



BY HERB HOWE

The sheriff was about to foreclose on the old swimming pool. But Hollywood returned to the saddle and found gold in the box office tills





**Hopalong Cassidy** Bill Boyd, who once pursued women, is now chasing bandits with happier results



Rod Cameron sometimes strays into Technicolor dramas, but he's happier in the wide open spaces



Tim Holt, raised on the Hollywood range, is the strongest contender for top Western honors

Gene Autry has parlayed a horse and guitar into enterprises that net him a million dollars a year



John Wayne films revived Western trend. But now "the Duke" lets the others do all the singing  
*Keyes*

Dick Foran switched from light opera to horse opera and has become one of the best in the field





## PHOTOPLAY

Because they were active, not talkative, Westerns were winners from the start. The first was made forty-one years ago in three days and ran twenty-two minutes. It was silent and fast.

The first great cowpoke was a boy from New York's East Side named Broncho Billy Anderson. The pushcart came before the horse with Billy, but he really rode 'em.

Westerns were the greatest profit-takers until sound threw them in 1929. They didn't know how to coordinate sound with action. If they turned up the mike for dialogue, a gun shot blew it. But it wasn't long before they caught on to the trick of dubbing.

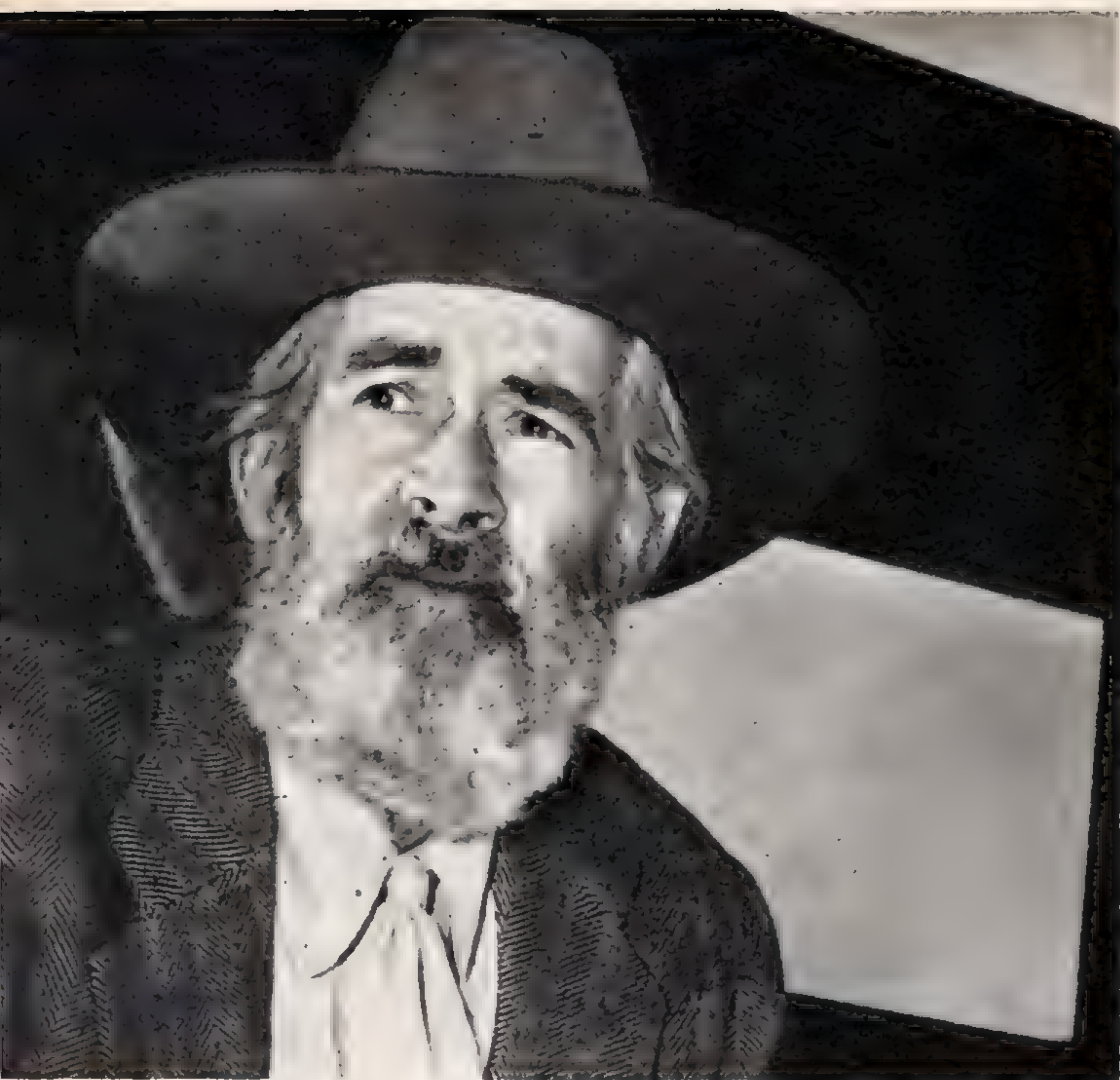
John Wayne was the first singing cowboy.

"The first singing cowboy who couldn't sing," the Duke corrects.

His ditties were dubbed in by Bill Bradbury, who quit dubbing for doctoring, became eminent in Holly-



After appearing with Mae West, Johnny Mack Brown was glad to settle for the safety of cactus and Cherokee



Cowboy life began at forty-five for Gabby Hayes, who was down to his last dime



A childhood accident caused the gravel voice that put Andy Devine among the top ten cowpoke favorites





William Elliott, who got nowhere as a playboy in a tux, clinched his career playing *Wild Bill Hickok*

wood and delivered Shirley Temple's baby.

Following the surge of "Red River," every star in Hollywood has been yearning to do Westerns. Not a few have made it. Even Betty Grable, though terrified of guns, managed to close her eyes and squeeze the smoking pole for "The Beautiful Blonde from Bashful Bend." She says she missed the song-and-dance routines and the beautiful goop of her musical shows. That's not half the public missed. When Betty puts on chaps, she cheats the customers.

The trend got some good spoofing satire from Bob Hope in "Paleface." He was admirably assisted by Jane Russell—the most outstanding frontier girl—men's favorite whistle stop.

The climax was reached when the classic Hollywood Bowl replaced symphonies under the stars with square dancin' and hog callin'. There (Continued on page 95)




Charles Starrett, who inherited millions and has a B.S. degree, would rather be known as *The Durango Kid*



Smiley Burnette plays fifty-two instruments, lends comic relief when going gets rough





The sunniest girl in town!  
Janet Leigh of "The Doctor and the Girl"

*Fink and Smith*

A drugstore hair brush,  
a speck of oil and some  
bright ideas keep Janet  
Leigh looking as if . . .

she's





# younger than springtime

**J**ANET LEIGH looks as if she were delicate porcelain, but she's one of the most hard-headed practical girls in town. She lives with her folks in a two-bedroom apartment in Beverly Hills. Janet's bedroom is maple, with baby blue curtains and a blue satin spread. She's meticulously neat. Her closets and drawers always are in perfect order. She has no maid. Her mother launders her lingerie.

You find only one picture of Janet in the apartment, a scene from "The Red Danube," in which she is seen as a nun. This hangs on her bedroom wall. The top of her chest-of-drawers is covered with photographs, however, of Arthur Loew, her steady boy friend, and his sister's three children. Other unidentified snapshots (all men) are stuck in the mirror of her dressing table. An amateur painter friend, appalled at the total lack of art in the living room, painted a water color of her milking a cow, for which she gave up half an hour of time to pose for the head; the rest of the painting was (Continued on page 108)



by

Photoplay's beauty editor  
and adviser to the stars

Anita Colby



# Sadie



# Hawkins



Right hand cross and howdy do: Mammy Yokum calls the tunes for the gang, who came as *Li'l Abners*, *Daisy Maes* and—one Schmoos

**S**ADIE HAWKINS Day, as everyone who reads *Li'l Abner* knows, is November 12. Then, unmarried girls—more frankly than usually—pursue bachelor boys. *Sadie Hawkins*'s penalty for capture is marriage. But boys caught at Sadie Hawkins parties are committed only to an after-party date—for which the girl pays the bill!

Betty Lynn, this year, gave a premature Sadie Hawkins party. She couldn't wait to celebrate her role in "Father Was a Fullback" and, to boot, the completion of the barbecue house she just had built in her large back yard.

Betty called together a "passel" of maidens and eligible young men, inviting each separately and not revealing the names of the other guests to any one of them. There were no regrets. They all came: Kathleen Hughes, Marion Marshall and Joy Lansing in *Daisy Mae* costumes; Johnny Sands, Darryl Hickman, Bill Shirley, (Continued on page 103)



Noose service: Darryl Hickman gets roped in for a dance by Marion Marshall and Kathleen Hughes



# Hijinks

by Kay Mulvey

A party that kept the boys  
on the run, the girls gig-  
gling and the hostess puff-  
ing—on her corncob pipe



Who's *Schmoo*? That was the question that had Kathleen Hughes, Joy Lansing and Marion Marshall in a *Dogpatch* dither. Only Betty knew the answer



After the games were over—a special hillbilly treat for the hungry guests



Johnny Sands, Bill Shirley, Bob Arthur were left holding the bags—as girls raced to fill them. Winner had her choice of boys as escort for the evening





A day that began with smiles. Marilyn Monroe, Donald Buka, Lon McCallister and Don DeFore at Grand Central Station



A dream on location: Virginia MacAllister and Rusty in front of Photoplay's Dream House

# the house that dreams

**T**HE Photoplay Dream House has been built and Virginia MacAllister, the lucky winner, has moved in following a gala, star-studded housewarming.

Early on the morning of the housewarming, a special car attached to the New York Central's crack Empire State Express left New York with a party of very special people to help make the party a success.

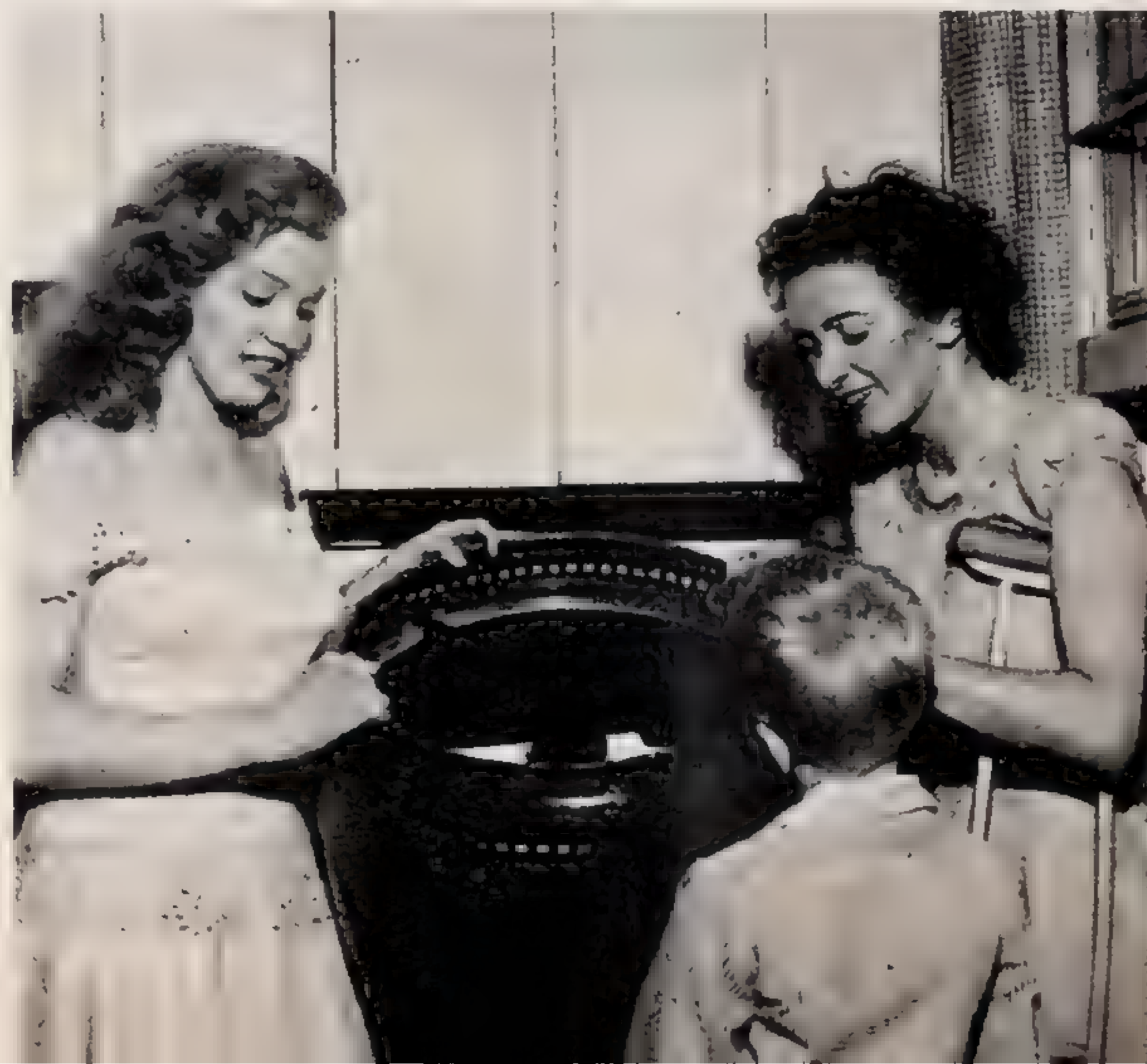
Many of them were people you'd know

—whether you saw them in Hollywood, your own home town, or in Warrensburg, New York, the site of the Dream House. They were movie stars Don DeFore, Lon McCallister, Donald Buka and Marilyn Monroe. Others included Photoplay's editor Adele Fletcher; Managing editor Ruby Boyd; Cotton Northrup, executive vice-president of the National Retail Lumber Dealers Association (The nation-wide organization (Continued on page 105)

Dirlyte flatware is admired by the two Dons, Marilyn, Virginia

Even Rusty was intrigued by Thor Automagic Clothes Washer Marilyn and Mom showed him

Virginia opened her Lane Cedar Chest to give Marilyn, Donald inside look







While Marilyn and Donald look on, Photoplay's Adele Fletcher presents key to Virginia, who's busy looking for Rusty

# built

BY JACKIE NEBEN

Did you ever see stars shine in the daytime? Virginia MacAllister did. It was part of the magic that began when she took a chance on a dream



Framed—for his autograph. Don DeFore signs on the dotted line for some of Warrensburg's movie fans

Rusty, Donald try To Don and Marilyn, Kleinert show-  
Nu-Tone Chimes er curtain suggested nifty sarong

Marilyn and Donald go to work Don, Marilyn and Virginia are  
—with Bissell carpet sweeper —dazzled by Norge Refrigerator



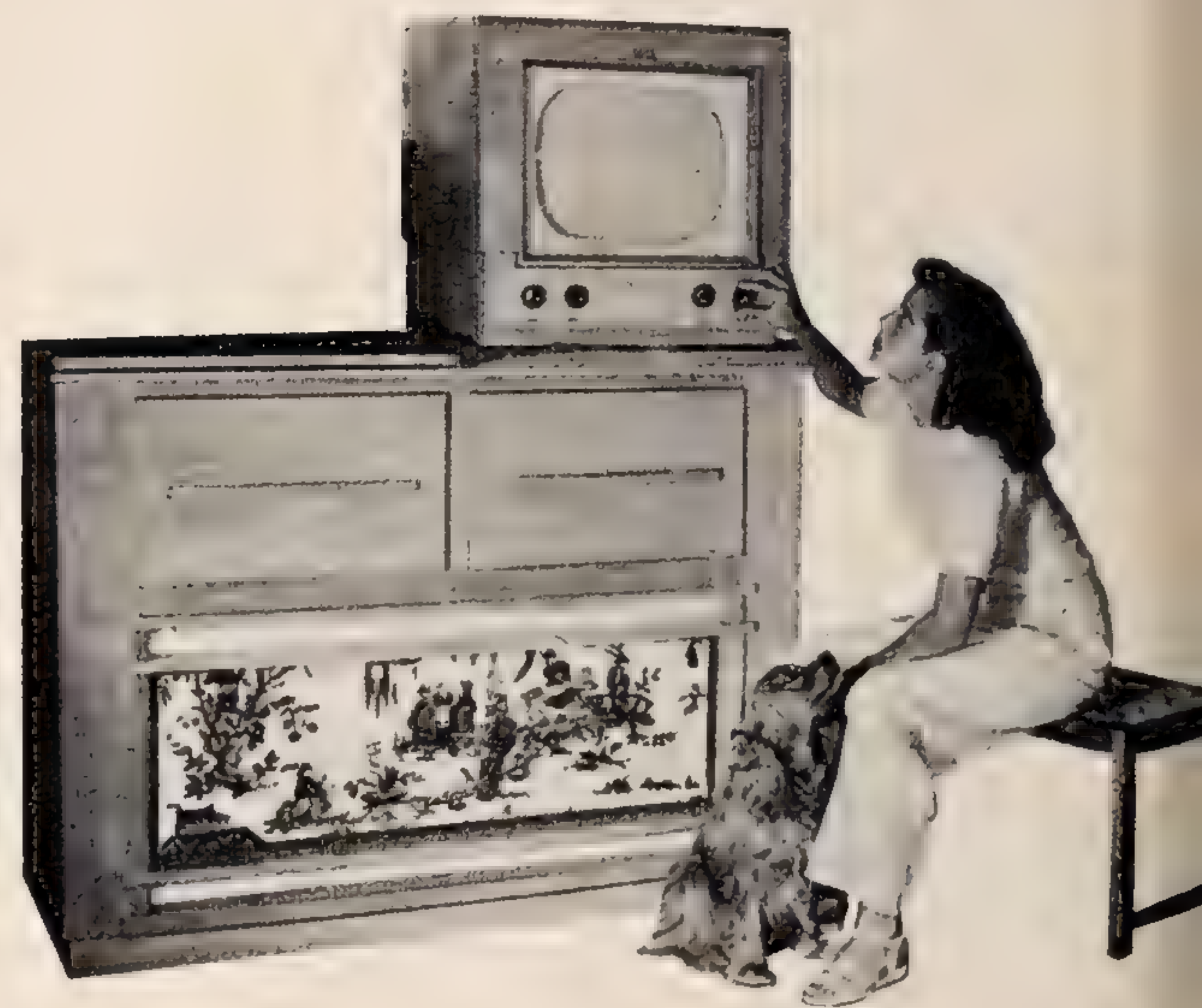




Gail Russell converted a scrap of space into a handy service bar, gave portraits an expensive look with dime-store frames painted lacquer red



Chinese chintz, prints, help transform bed into daytime lounging spot, with former bedroom table cut down to coffee-table height



Gail Russell of "Captain China"

## Star in Your Home

Hollywood ideas to  
decorate your home



# make yourself at home

BY HANS DREIER

Supervising Art Director of  
Paramount Pictures, Inc.

Whether you have "everything in one room" or "room for everything," you'll get a new lease on living from these apartment adventures

**N**OW that Gail Russell is, at long last, Mrs. Guy Madison, she and Guy are sharing the one-room apartment she decorated as a background for her life as a bachelor girl. And they are not changing anything. That Guy definitely likes Gail's taste is attested to by the fact that over a year ago, she did his one-room bachelor apartment for him. It was in the same building, a similar single-room unit with bath, dressing room and kitchen attached. The cost—without garage—\$115 a month.

I mention that price here, because it crystallizes the problem that is more and more constantly arising in this country. That is, whether or not it is possible to live gracefully in small apartments, particularly where the decoration budget is as limited as the floor space.

I contend that it is and I use the Madisons' apartment, on which Gail spent only \$300, to prove my point. I am also going to tell you about Patricia Neal's apartment. It is a very nice apartment indeed, and Miss Neal a very nice girl, also, but (Continued on page 97)



Pat Neal's furnished apartment has attractive small dining room—but little room for dining in comfort



Pat, who's in "The Hasty Heart," hung paintings and sketches in her living room to give it a touch of her own personality



Sleeping niche added needed inches to Pat's small bedroom





Into a sleepy old village,  
So the old legend goes,  
Strode an odd-looking figure  
With a book to his nose.

The news spread like fire.  
Nay, even much faster—  
"Tis Ichabod Crane, the new  
Village schoolmaster!"

His clothes, though quite foppish,  
Were not nearly as swanky  
As the manners displayed by  
This pedagogue Yankee;

Who paid for his board with  
Gallant attentions  
And favored fat lunch pails  
With honorable mentions.

Now in all *Sleepy Hollow*  
Not one could compare  
With *Katrina Van Tassel*,  
So buxom and fair.

Her father, a farmer, was  
Rich beyond measure.  
A fact which gave *Ichabod*  
Very great pleasure.

So he courted *Katrina* and she,  
Pert coquette,  
Encouraged his ardor, though  
Her fancy was set

On husky *Brom Bones*, a  
Muscular lad  
Who rightly considered the  
Teacher a cad!

Then came that dark night of  
*Katrina's* big dance  
When during the feasting *Brom*  
*Bones* saw his chance.

The guests were all talking  
Of goblins and ghosts  
And *Ichabod's* face was much  
Whiter than most!

But no story they told was  
More horrible than  
*Brom's* hair-raising tale of  
The "Headless Horseman."

Who rode *Sleepy Hollow's* dark  
Byways at night  
In search of a headpiece to  
Fit him just right!

Poor *Ichabod's* scalp crept as  
Homeward he rode  
Through the deep forest,  
The specter's abode.

Suddenly he heard it and with  
Horror fled  
From a demon that shrieked  
Though it hadn't a head!

Just when it seemed he would swoon  
From sheer fright,  
His thundering steed, as if aware  
Of his plight

Plunged headlong across the old  
bridge  
Which they said  
Would stay the dread horseman's  
Search for a head.

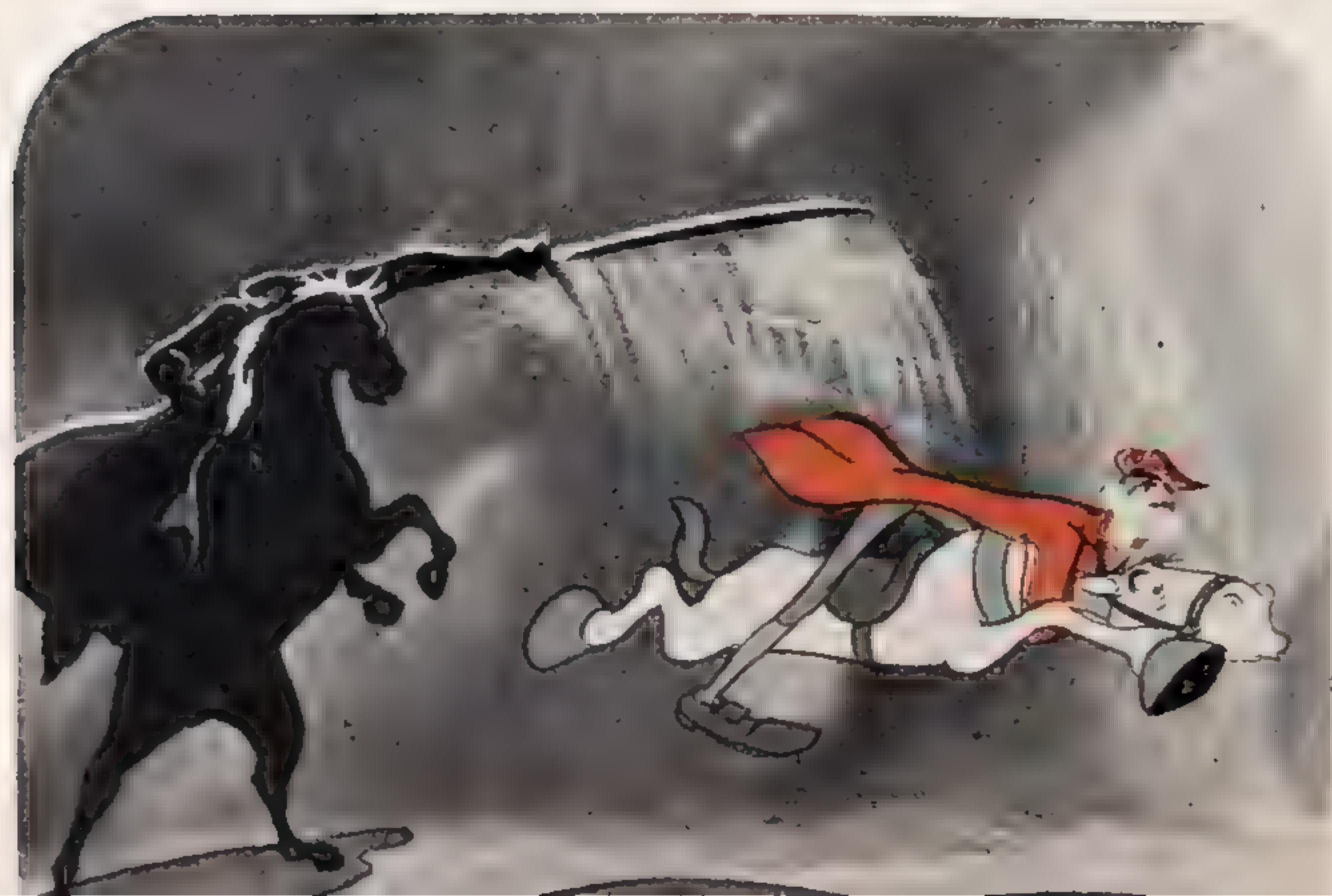
They found *Ichabod's* hat  
Beside a smashed pumpkin face—  
But never again  
Was he seen in that place.

## Ode to ICHABOD



The romantic adventures  
of "Ichabod" from Walt  
Disney's "Ichabod  
and Mr. Toad"

Verse by  
Rena Firth





# Mrs. George Whitney, Jr.

*Her face is lighted by the bright charm of her Inner Self*

Mrs. Whitney's face sends you a tingle of pure pleasure—it is so lovely to look at. It has a warm way of sharing with you her Inner enthusiasms for people and places and things.

Every day you are facing new adventures, new people. And, the way your face expresses you is the way others think of you. Help it, then, to show you with beauty and spirit and charm.



Mrs. Whitney's complexion looks smooth, glowing. "I'm never without Pond's Cold Cream. No woman could ask for a finer quality face cream," she says.

## COME OUT OF THE DIMNESS THAT IS HIDING THE INNER YOU

So many women *never* show the world how delightful they can be! Instead—they are negative, full of inferiority. Yet, *every* woman has *within herself* the power to become lovelier, happier.

You have it *within you*—a wonderful force that grows out of the close inter-relation of your Inner Self and your Outer Self, and the power of each to change the other.

This force lights you with confidence when you *know* you are *charming* to see. But—it can dim you like a cloud if you *miss* looking right. It is the reason those little habits that make you *look lovelier* mean so much to your *daily happiness*.

### "Outside-Inside" Face Treatment

Your face, especially, is your passport to friendship. Do help it to have the beckoning charm of really lovely skin. Pond's

"Outside-Inside" Face Treatment brings wonderfully satisfying results. *Always* at bedtime (for day cleansings, too) cleanse and soften your face with Pond's Cold Cream *this rewarding way*:

**Hot Stimulation**—splash face with hot water.  
**Cream Cleanse**—swirl Pond's Cold Cream over your face. This light, fluffy cream will

soften and sweep dirt and make-up from pore openings. Tissue off well.

**Cream Rinse**—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin *immaculate*. Tissue off again.

**Cold Stimulation**—a tonic cold water splash.

This "Outside-Inside" Face Treatment acts on both sides of your skin—*From the Outside*—Pond's Cold Cream softens, sweeps away dirt, old make-up, as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Beautiful Mrs. Whitney says, "After I do this Pond's treatment my face seems re-made—so fresh and clean, so soft."

It is not vanity to develop the beauty of your face. When you look lovely, you flower into new happiness. This happier glow in You quickens an answering glow in all who see you—helps to bring the real Inner You closer to others.



YOUR FACE IS WHAT YOU MAKE IT—Get yourself a big jar of Pond's Cold Cream—today.



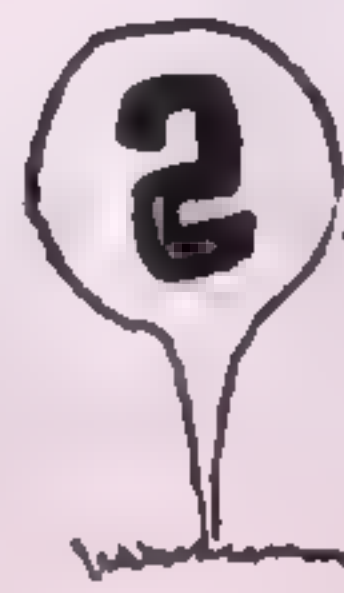
# Photo-Plays



Hollywood's famed "Oscar" hasn't found his way into June Haver's home yet—but the girl whose dancing feet and bright young charm will be seen again in "Oh, You Beautiful Doll," has one trophy of which she has good reason to be proud. And thereby lies our story



Until June met Dr. John Duzik, golf was a mystery she hadn't bothered to solve. But he liked to play and June liked him. So she decided to learn



Secretly, she took lessons and in between rehearsals, she'd practise shots on the set





3

Weekends, John smiled when she teed off with the green! For June purposely made mistakes. Taking lessons was only part of her secret



Jack Ford Jr.



4

But she hadn't counted on sister Evie, who planned a bigger surprise—for June—by letting John in on the secret!

5

If June's friends had been at the monthly golf tournament at the Country Club they'd have rubbed their eyes with amazement. For there she was, competing with the best of them!



6

When June won the tournament, she could hardly wait to show John the trophy. But she didn't have to—for there he was, beaming in the crowd. He'd been in on her game, from start to victorious finish!



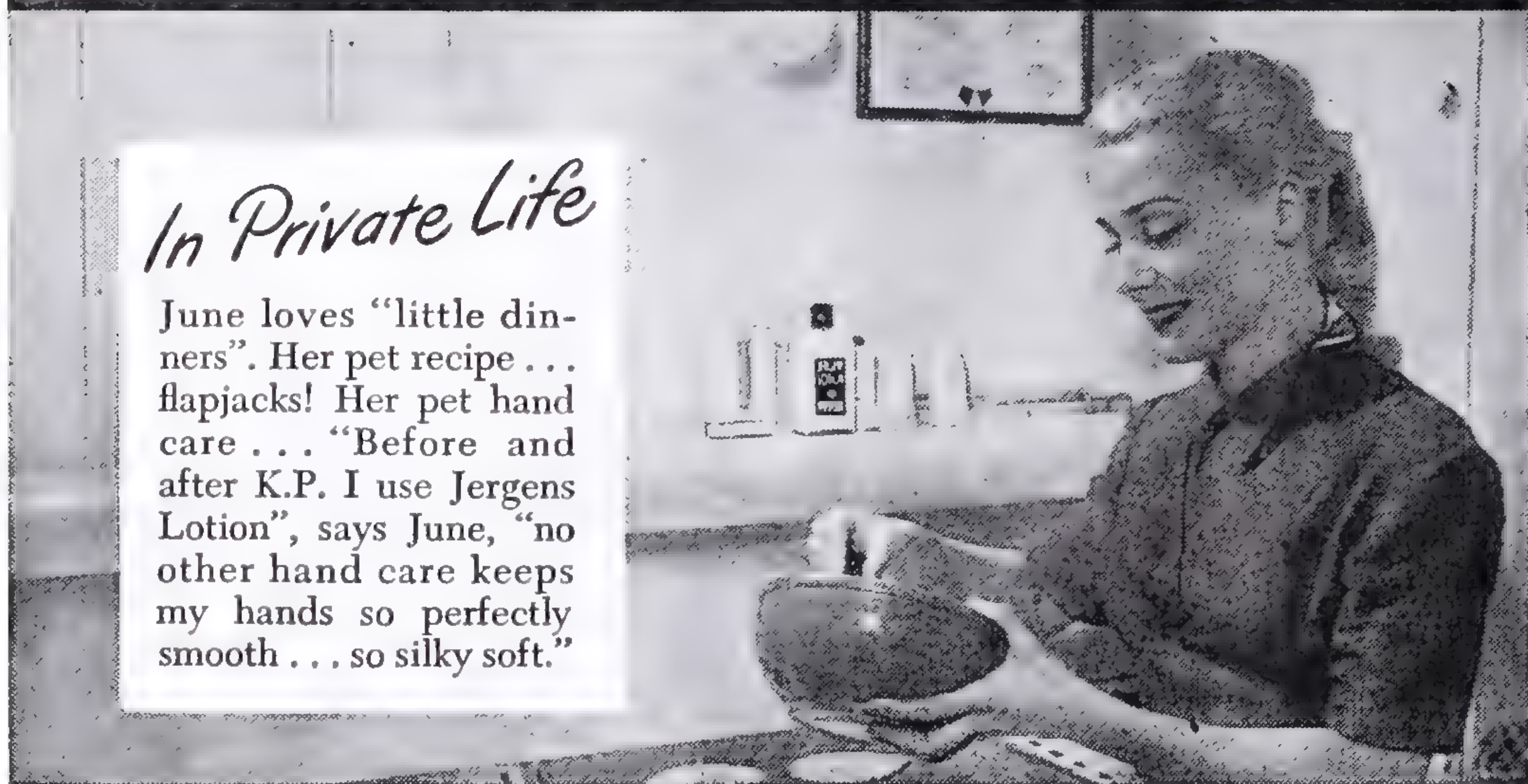
# The Double Life of June Havoc!



## On the Screen

June is noted for her intense, realistic love scenes . . . the feminine beauty of her strong, yet soft, smooth hands.

JUNE HAVOC in "CHICAGO DEADLINE" a Paramount Picture



## In Private Life

June loves "little dinners". Her pet recipe . . . flapjacks! Her pet hand care . . . "Before and after K.P. I use Jergens Lotion", says June, "no other hand care keeps my hands so perfectly smooth . . . so silky soft."

**Hollywood Stars use Jergens Lotion 7 to 1 over any other hand care**

Keep your hands soft and romantic the way the Stars do . . . use today's finer Jergens Lotion.

Because it's a liquid, Jergens Lotion quickly furnishes the softening moisture thirsty skin needs.

Protects longer against roughness.

Smooths hands to softer, finer beauty.

Never oily or sticky. Only 10¢ to \$1.00 plus tax.

Keep your hands lovely to look at with Jergens Lotion



**Used by More Women than Any Other Hand Care in the World!**

## The Bob Walker Story

(Continued from page 46) possible—except in a medical journal—to record the actual early experiences unearthed in Bob's psychoanalysis. That would be true of any psychoanalysis.

The medical terminology necessary to give such an account, Bob believes, would only further confuse people already frightened by the "mysteries" of psychiatric treatment.

"And besides," he says, "as much as I would like to help others who may be as desperately unhappy as I was, I cannot do so. What I have learned of myself is a highly personal and private knowledge and could not be communicated. Not only would I have trouble verbalizing it, but few people outside the professionals would understand.

"SO I can't here plead the cause for psychiatry for the other fellow—for who am I to say that psychiatry will help the other fellow? That, he will have to discover in a personal and private introspection of his own.

"But I do plead for an understanding of emotional disturbances as *mental illness*.

"If people would only realize—and I certainly didn't before I went to the clinic—that mental illness is an illness, and that treatment is available, a lot of other men and women, as sick and desperate as I was, could find help before it is too late."

Bob, of course, rode out his torment to the bitter end, made his headlines, endured his self-contempt. For, like so many other people, he was afraid of psychiatry.

It was, finally, those headlines that made him quit deceiving himself and realize he must have help.

"I went into that clinic a beaten guy," he says.

But he was released a whole man, able to work, eager to live. Above all, he wants to spend more time than he ever did before at being a buddy to Bob and Michael. His nine and eight-year-old sons are living with him, presently, in his new home in Pacific Palisades, which they have fondly named "Rancho de Tres Haricots" (the "Ranch of the Three String Beans").

The boys have spent summers with Bob since his divorce from their mother, Jennifer Jones, and this year, they will stay on with him during the fall and winter, since Jennifer will be in Europe.

Ultimately—and there is a certain wistfulness in the way Bob says this—he wants to "find the right girl, and have a real and healthy marriage."

But there is lots of time for that. In the meantime, he is devoting his newly abundant energies to examining the world around him. He's looking forward to becoming active in Actors' Guild and in the problems of his community.

The "bad little boy" he was—at as early an age as five—is only a fading memory.

Bob, born in Salt Lake City, where he went to school *sometimes*, was the youngest of four sons in an average, middle class, middling prosperous family. His father was a newspaper man.

"I hated school from the start," he says.

He was kicked out of kindergarten for teasing the little girls, when he got into grade school he just got by, and then only on the basis of threats and punishment.

"I was an aggressive little character," he says, "but what nobody knew but me was that my 'badness' was only a cover up for a basic lack of self-confidence, that I really was more afraid than frightening."

By the time Bob reached junior high, he was admittedly a "problem child."

He wouldn't go to school on the days report cards were to be issued, because he knew what his (Continued on page 72)





JAMES NASSER presents

# SHIRLEY TEMPLE · DAVID NIVEN

(as Corliss Archer)



## "a Kiss for Corliss"

The Kiss that's heard 'round the world!

with TOM TULLY

VIRGINIA WELLES · DARRYL HICKMAN

Screenplay by HOWARD DIMSDALE · Directed by RICHARD WALLACE · Produced by COLIN MILLER

Released thru United Artists

From the fun-tipped pen of F. HUGH HERBERT, who created "Kiss and Tell," "Sitting Pretty" and "Margie," comes his greatest rock-and-roar story.



# DON'T LET YOUR DAUGHTER DOWN WHEN SHE ASKS ABOUT THESE *Intimate Facts of Life!*



## Here's Up-To-Date Scientific Information You and She CAN TRUST . . .

What a comfort that the age of hypocrisy and prudery has passed and that helpful scientific facts can now be made available to women today. Vaginal douching 2 or 3 times weekly for intimate feminine cleanliness is so widely recommended and taken for granted that the *real* question is *what* to use in your douche.

So make sure your daughter knows this! *No other type liquid antiseptic-germicide of all those tested for the douche is SO POWERFUL yet SO SAFE to tissues as ZONITE.* (If you have the slightest doubt about this scientific fact—send for PROOF in free booklet offered below.)

### Warns Against Weak or Dangerous Products

If you are following old-fashioned advice passed on and are using kitchen makeshifts such as salt, soda or vinegar in your douche—let us warn you now that these do NOT exert germicidal action in the douche.

On the other hand, you certainly don't want to resort to dangerous products—overstrong solutions of which may burn, harden tissues and in time even impair functional activity of the mucous glands.

That's why you should be so grateful for ZONITE. It has such a powerful germ-killing action yet is absolutely safe to tissues. ZONITE is *non-poisonous; non-irritating.* Use it as directed as often as you wish.

### ZONITE'S Miracle-Action

ZONITE eliminates odor, removes waste substances and discharge. You feel so dainty and refreshed. Helps guard against infection. It *kills* every germ it touches. You know it's not always possible to contact all the germs in the tract. But you can BE SURE ZONITE DOES KILL every reachable germ and keeps them from multiplying. Buy ZONITE at any drug counter.

**FREE! NEW!**

For amazing enlightening NEW Booklet containing frank discussion of intimate physical facts, recently published—mail this coupon to Zonite Products, Dept. PP-119, 370 Lexington Avenue, New York 17, N. Y.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

(Continued from page 70) marks were going to be, and when the report cards were sent home anyway, he refused to go home.

Help came to his frantic parents in the guise of an offer from Bob's wealthy aunt, Mrs. Hortense Odum, to send Bob away to military school, to the Army and Navy Academy in San Diego, California.

He would get discipline there.

What he got there was something a lot better than discipline. He won the friendship of Mrs. Virginia Atkinson, a warm and understanding woman who was the dramatics teacher at the Academy.

She sensed the sensitivity which lay under the rebellion of this high-strung boy, and used his tremendous interest in dramatics to bring it out into the open.

In his first part in a school play, Bob—who was fifteen then—played the role of a rebellious adolescent and, playing it for all it was worth, acted out all of his own pent-up rage and indignation.

It was a magic release for him.

His grades, which had previously been all D's—failing—suddenly were all A's.

BOB worked like a demon at his dramatics and everything else. When the school sent a group to participate in the Pasadena Playhouse annual high school dramatics competition, he won the best actor's award. The next year, he won it again, and the offer of a scholarship at the Playhouse School of the Theatre.

At this point, Mrs. Odum entered the picture again, with an offer to send her talented nephew to the Academy of Dramatic Art in New York.

New York sounded more glamorous than Pasadena to Bob, and he hurried east, took up bachelor quarters with two of his brothers and a friend in Forest Hills, and plunged into his studies at the Academy.

It was there, of course, that he met a young actress named Phylis Isley, since grown famous under the name of Jennifer Jones.

"We were both in love with acting," Bob recalls, "and we were mutually attracted."

So the next fall, they married and proceeded to build a family.

"We were happy," Bob says. And then he adds, with his new realism, "or at least I thought we were."

They came to Hollywood, as everyone knows, Phylis to become the brightest star on the roster of Producer David O. Selznick (and, as everyone also knows, ultimately his wife), and Bob to reach comparative eminence on his own, first as the star of "See Here Private Hargrove," and a long list of later pictures, at another studio, M-G-M.

It was when their "perfect" marriage crashed with a resounding thud that Bob, reeling from the suddenness of the blow, found himself torn by old emotional conflicts which he had happily forgotten in the years since he had begun to "act them out" as a boy actor.

He was angry, but he couldn't be angry. It was "bad" to be angry, "bad" to hate.

So he trampled down the rage, turned the hatred and the anger against himself.

It was all *his* fault. He was insufficient. He was no good. He couldn't hold her.

Angry and hurt and afraid, he escaped in the only way he knew how to escape then, with results that became evident to every newspaper reader.

Bob thought then that his erratic behavior was only one more sign that he was fundamentally "bad, no good." He didn't know that he was torn by fierce inner struggles which found expression through these outbursts.

Bob would "escape" and get in a jam, hate himself when he faced up to himself in the sober (Continued on page 74)

**Zonite**  
FOR NEWER  
*feminine hygiene*



*"You're adorable!"*



SHIRLEY TEMPLE  
and LON McCALLISTER  
in Warner Bros'.  
Technicolor picture  
"THE STORY OF  
SEABISCUIT"

*"I'm a Lux Girl!"*  
says SHIRLEY TEMPLE



Hollywood's own beauty care really makes skin lovelier. In recent Lux Toilet Soap tests by skin specialists, actually three out of four complexions improved in a short time.

"Smooth the rich, fragrant lather well in. Rinse, then pat with a soft towel to dry. These facials give skin quick new beauty!" says Shirley Temple.

Try the generous new bath size cake, too—so fragrant, so luxurious!

**YOU** want the loveliness men adore. For fresh, appealing skin that's irresistible, try the gentle Lux Toilet Soap care screen stars use.



Another fine product of Lever Brothers Company

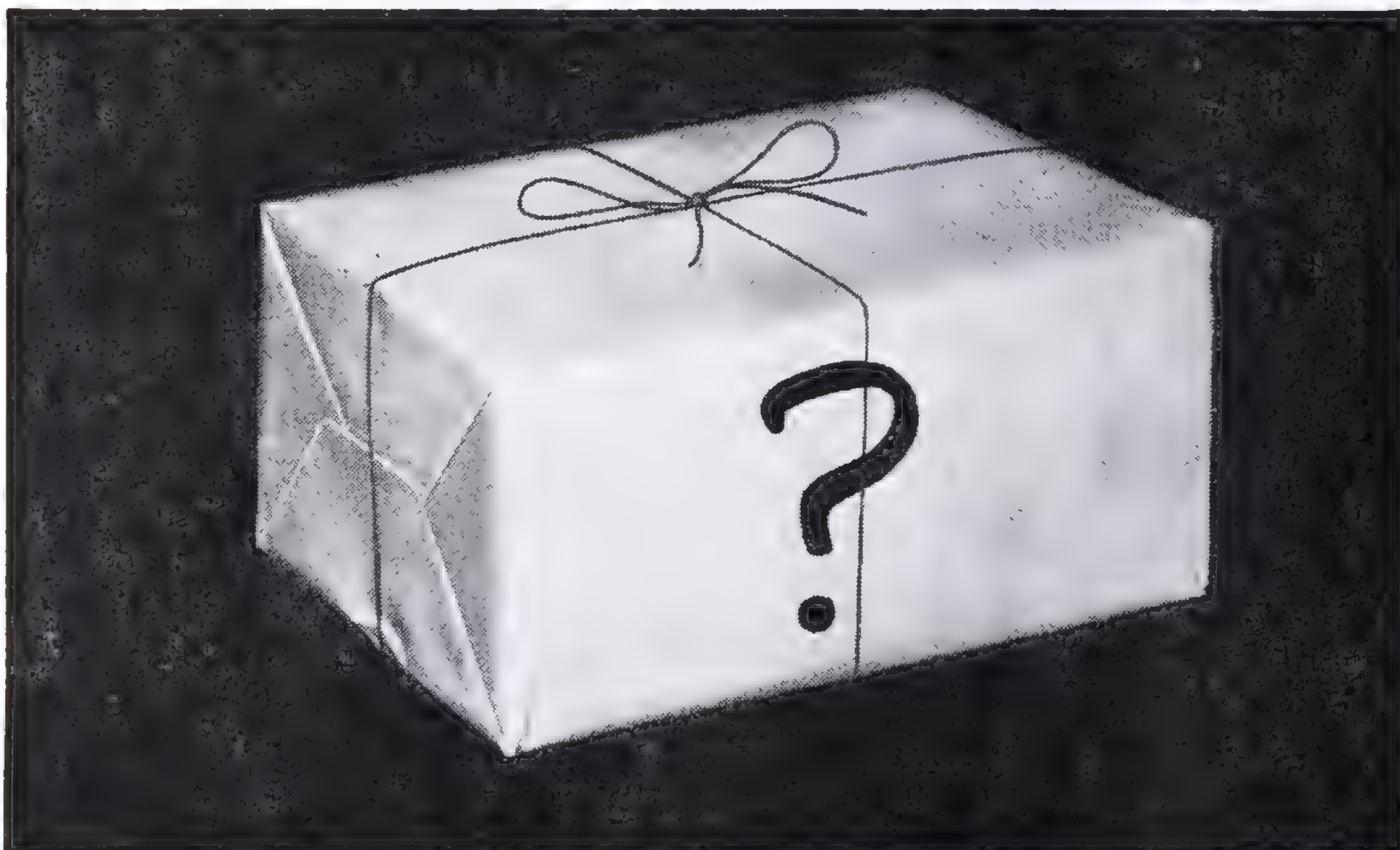
**9 out of 10 Screen Stars use Lux Toilet Soap – Lux Girls are Lovelier!**



# She guessed wrong!



## What's your guess?



We asked a smart young model . . .  
"What's in this wrapped box?"

"It's facial tissues," she said.  
But she guessed wrong.

THE WRAPPED BOX in the picture above looks as if it *might* contain stationery...or bath salts...candy...facial tissues . . . a dozen different things. But . . .

It's Modess in a new-shape box. So discreet . . . keeps your secret so nicely. Still the same number of the same fine Modess napkins, at the same price. In Regular, Junior, and Super Modess sizes:

**Now...Modess in a wonderful new-shape box!**

(Continued from page 72) light of morning, "escape" again to wipe out the self-hatred.

"I was always aware of the stupidity, the waste of living like that," he says.

He tried to "straighten out."

He would settle down, he told himself, get married and live a decent family life.

He tried, but it was too late.

His abortive two-day marriage to Barbara Ford, his last tragic plunge downhill, is something Bob would rather not talk about. Other people are involved, people he wants not to be hurt.

He went on working, or tried to.

Oh, he would come late to work, and some days not show up at all and the director would have to shoot around him.

He did his last picture, the light, gay "One Touch of Venus," in that stage of desperation.

It was soon after the finish of "One Touch of Venus" that Bob went, as he says, "completely off the rocker."

He landed in jail, booked as a common drunk. "Were you drunk?" the reporters asked him.

"Sure," he cried out from the bottom of his rebellious heart, "I've been drunk all my life."

At this point—or there would be a vastly different ending to the Bob Walker story—a helping hand was extended, the friendly hand of Dore Schary, the production head of Bob's studio.

Schary told him about the Menninger Clinic, suggested that Bob should commit himself there, at least for a week of examinations and observation.

Bob had heard about psychiatry before, but he had all the usual misconceptions about the science.

And now—with this word "commit"—there was another ugly connotation to the word "psychiatry." To accept psychiatry's help, Bob had to admit, at last, that he was a mentally sick man.

If there had been any fight left in him he would have fought. But he was a beaten guy. He went to Topeka with his father, was "signed in" as a patient.

He submitted to observation and examinations with a sort of rebellious contempt. There was nothing wrong with him. "It was the doctors who were crazy, not me."

He finagled permission to go into town to buy books and records, and wound up in a bar.

This time, he had only a drink or two, but blanked out completely. By the time he was safely back (Continued on page 76)

**\$1,000 every  
sunday!**

Get The Details

Listen to

**TRUE DETECTIVE MYSTERIES**

Every Sunday Afternoon on  
490 Mutual Stations

The weekly radio program that is currently offering \$1,000 for information leading to the arrest of wanted criminals.

A dangerous criminal is on the loose! Listen, as police track him down. You are there for every exciting moment when you tune in True Detective Mysteries. Every broadcast is based on actual cases taken from police files, by the editors of True Detective Magazine.

Tune in Sunday afternoon for this week's exciting story and listen carefully at the end of the program. You may cash in on the \$1,000.

CHECK YOUR LOCAL PAPER FOR TIME



3 piece Tea or Coffee Service  
\$125. with Footed Waiter \$147.50.  
Inspired design perfectly executed for the ultimate in silverplate. Here is attention to small details (note the covered spout on the cream pitcher) and massive richness of ornamentation found usually on only the most expensive solid silver. "It looks like hand-chasing" experts say of the glorious Spring Garden decoration. Truly, a unique value!



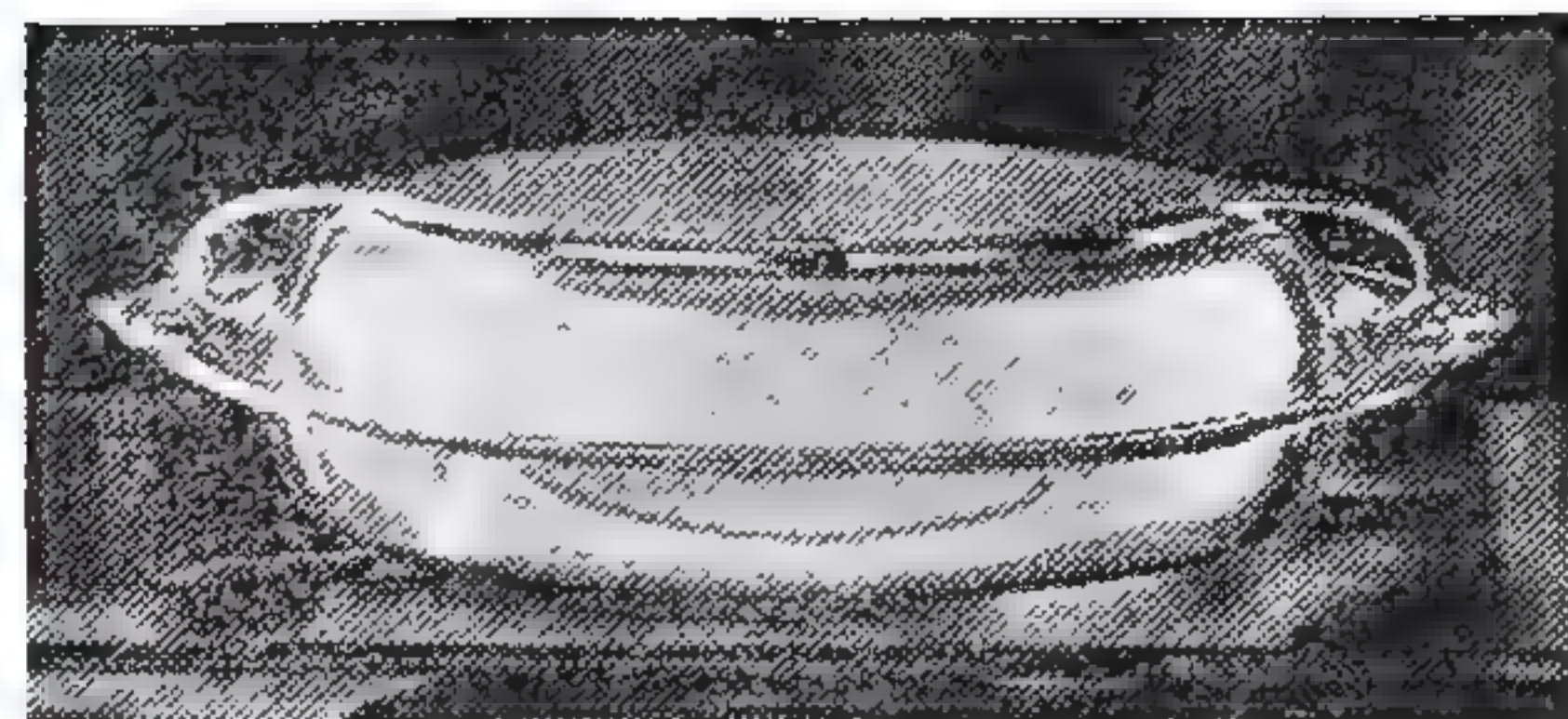
**NOW!** *Spring Garden*  
has its own magnificent tea set and service pieces.

Spring Garden! This season's gayest, loveliest silverplate design, first captured for you in exquisite flatware, is now yours in the loveliest holloware imaginable.

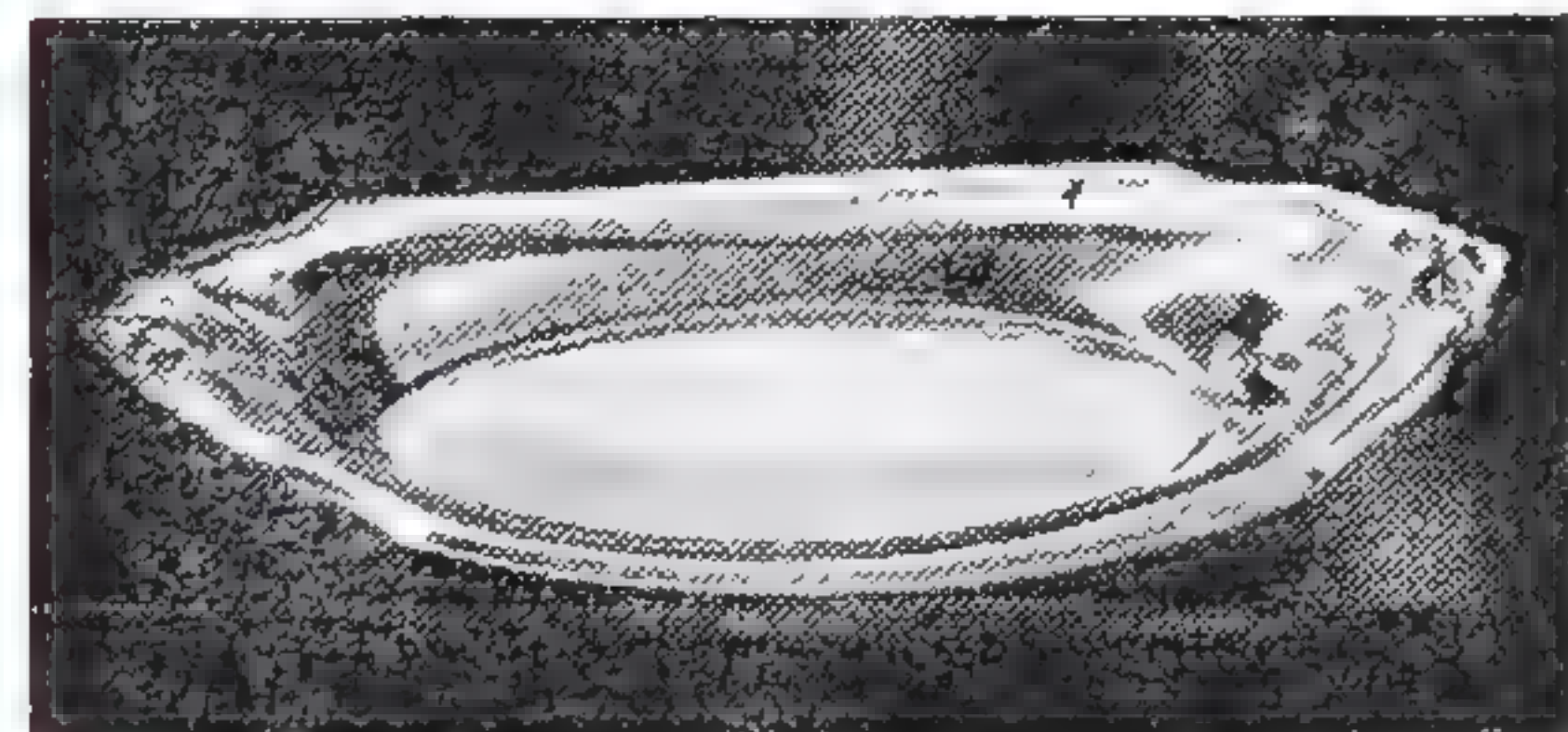
There is a breathtakingly beautiful tea set... its wealth of detail, weight, richness of ornamentation, rivaling in appearance the finest examples of hand-worked silver. There are service pieces for your every dining need... each a triumph of designers' art and silversmiths' craft.

And here is the most delightful news of all. You will find these Spring Garden pieces priced within the reach of even the most modest budget.

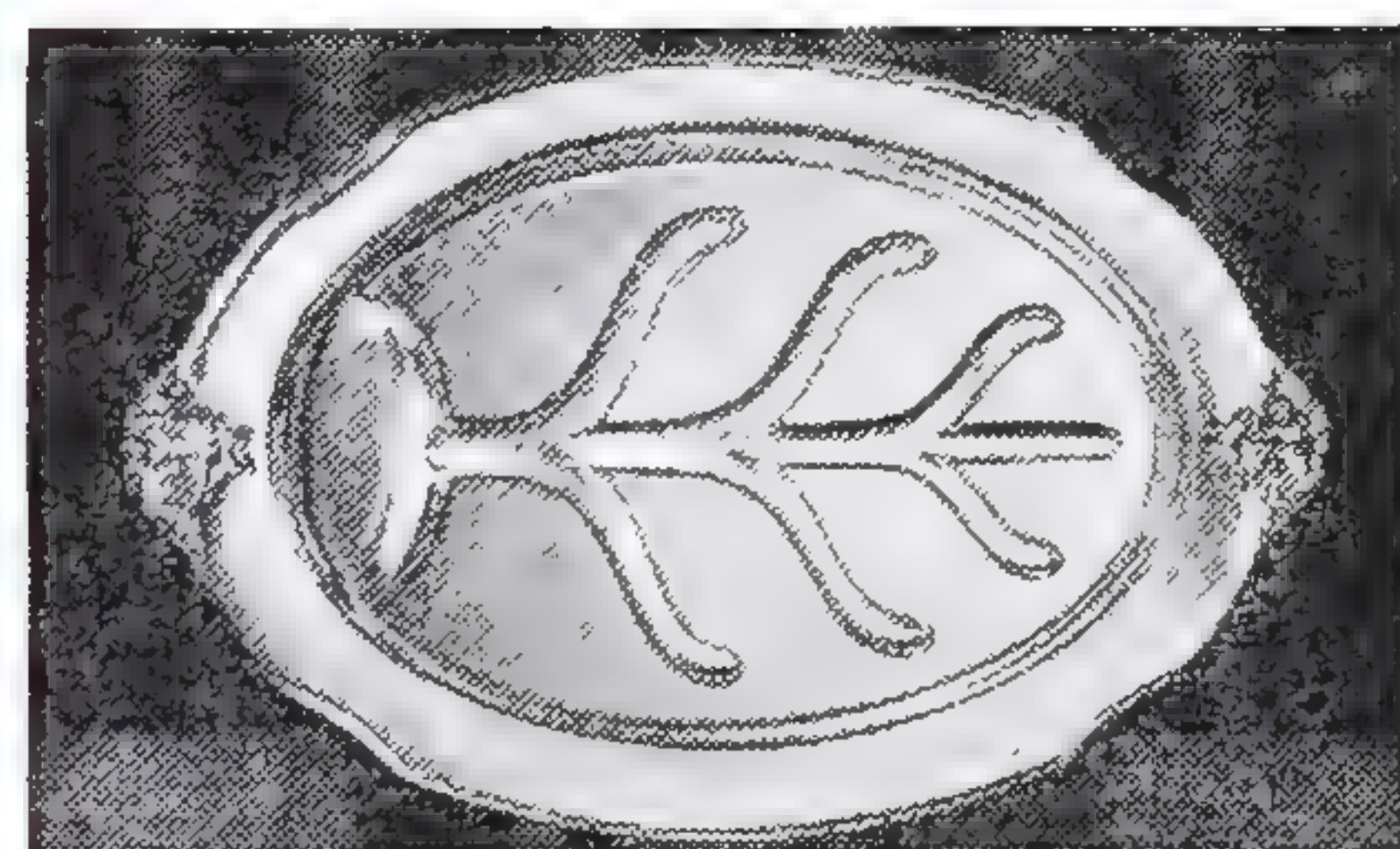
*Have you seen Spring Garden flatware?* This latest and loveliest pattern in famous Sterling Inlaid silverplate, comes in a 52 piece service for 8 at only \$68.50 with chest. There are three other enchanting Holmes & Edwards patterns, Youth, Danish Princess, Lovely Lady. All are made in the U. S. A.



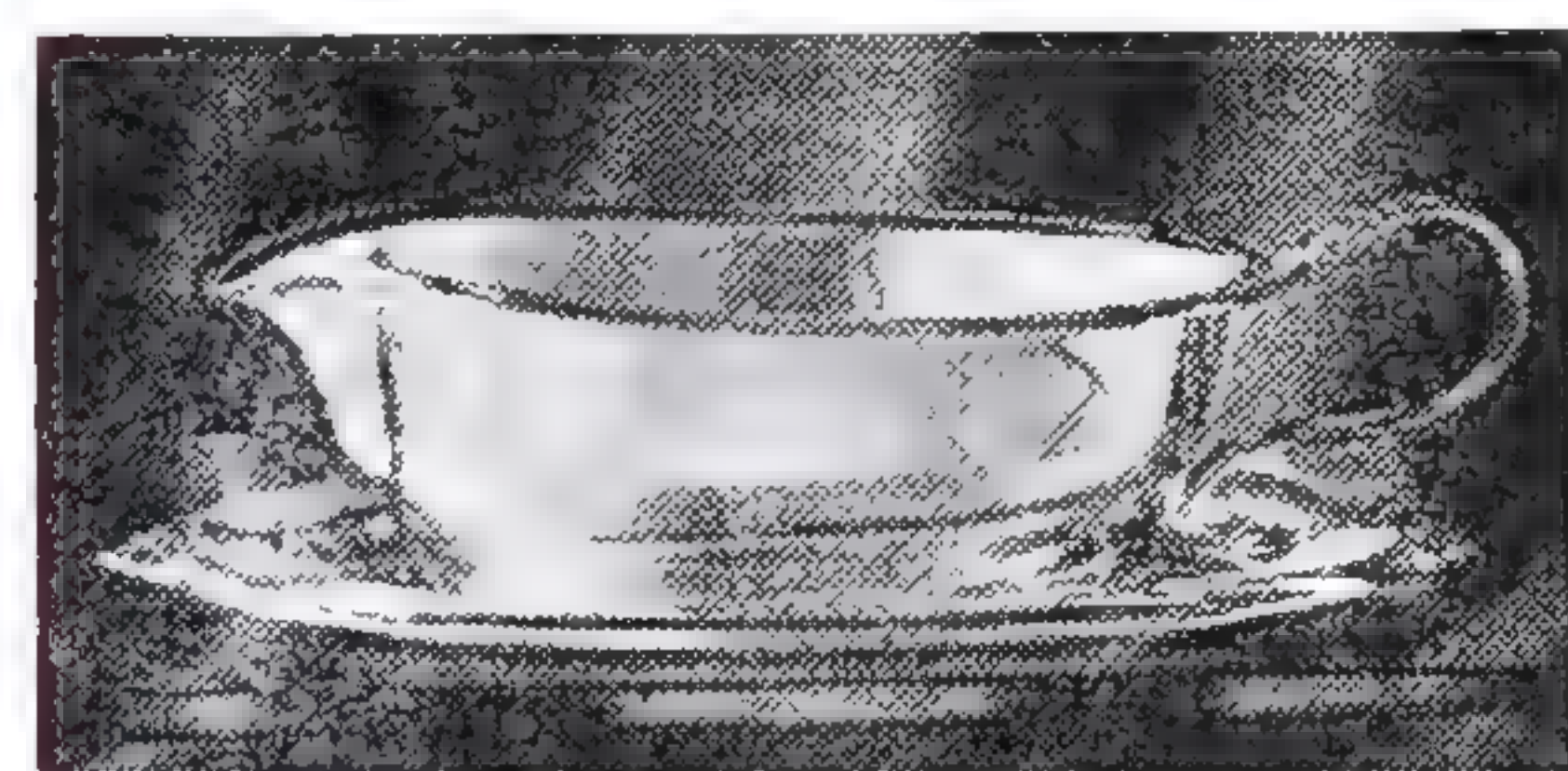
Covered Vegetable Dish \$17.50. Something new in fine silverware design: instead of the conventional straight line, the lines of this lovely dish sweep up in a graceful curve. Oval serving dish (not illustrated) \$10.00.



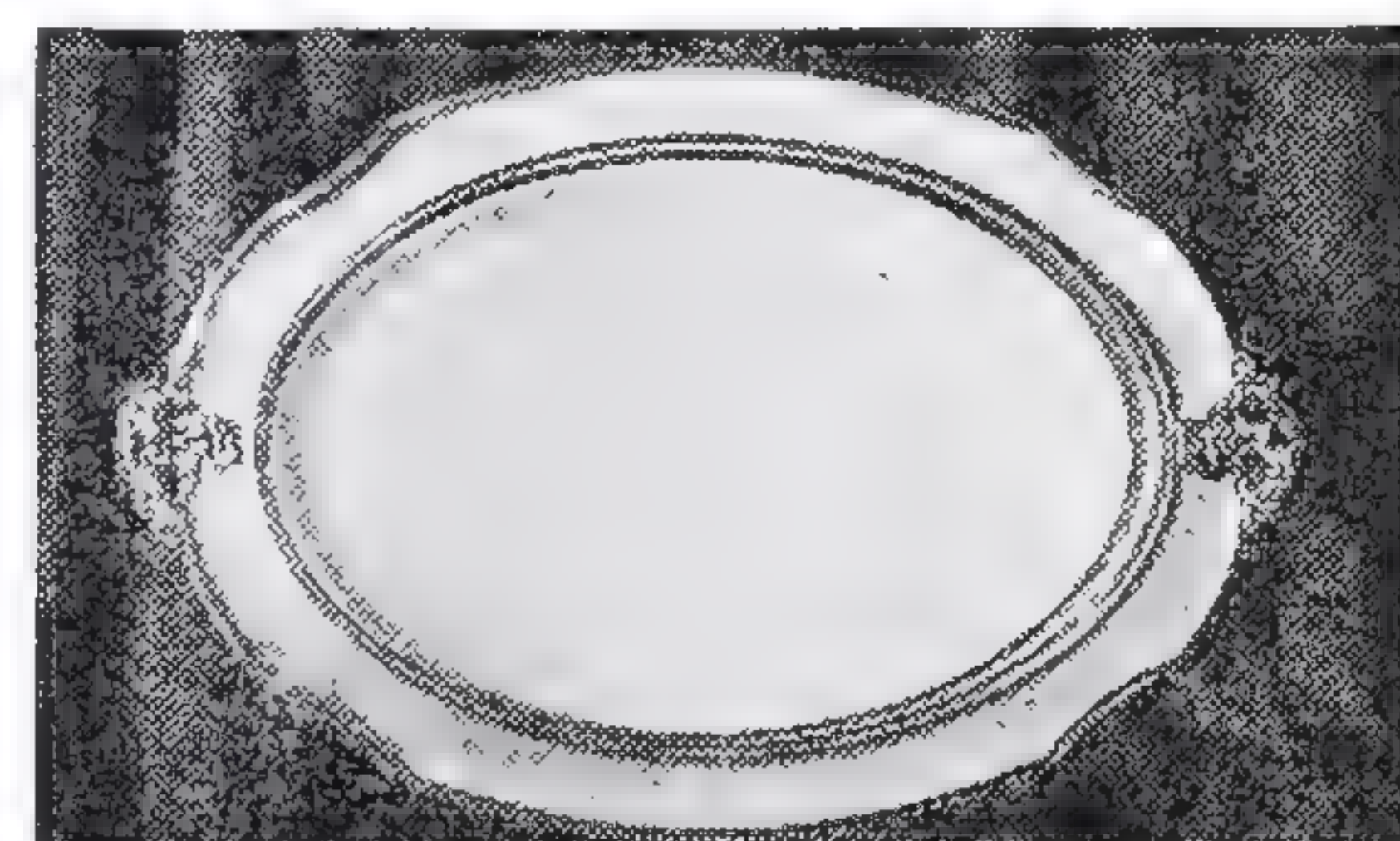
Bread Tray \$10.00. A remarkably lovely, truly versatile piece... can be used as fruit dish, sandwich tray, for flowers, and in many other ways.



Well and Tree Dish \$22.50. Rich Spring Garden ornamentation, unusually graceful outline, make this essential piece a royal setting for all meats, poultry and fish.



Gravy Boat & Tray \$15.00. A masterpiece of design. Distinctive, low silhouette sweeps up at the lip for perfect balance, perfect pouring. Tray has many uses.



18" Meat Platter \$17.50. One of the most useful service pieces of all... and the handsomest. Important: all prices for service pieces include Federal Tax.

**HOLMES & EDWARDS**  
**STERLING INLAID®**  
**SILVERPLATE**





Is your ring finger long,  
straight and slender? You  
appreciate art, music  
and beauty

# Is yours the Artistic Hand?

## THE ARTISTIC HAND

One of a series . . .  
Watch for your hand

Is the space between  
your middle and ring fingers  
wide when your hand is relaxed?  
You love to defy  
convention

Is the little-finger side  
of your palm highly rounded?

You're imaginative, expressive  
—love the dramatic

Does your hand express your personality?  
Whether you think it does or doesn't, carefully  
groomed fingertips tell everyone you're fashion-  
wise. When you use Dura-Gloss, your fingertips  
say you're practical, too. For Dura-Gloss means  
exciting shades, quick application, long  
lasting beauty...all yours for only 10¢



# DURA-GLOSS NAIL POLISH

non-smear remover 10¢ and 25¢...lipstick 25¢

# 10c



Prices plus tax

(Continued from page 74) at the clinic, had taken pokes at a couple of policemen—landed—for the last time—in jail.

He didn't remember any of this, at the clinic carefully kept newspaper and radio reports of the incidents away from him. A week later, however, he read about his escapade in a news magazine.

He raged. He wasn't crazy, but would be, if he stuck around. He wrote to his father to come and sign him out.

He was told that the clinic was ready to assign him to an analyst.

"Don't bother," he said. "I'm leaving." The analyst came to visit with him.

He liked the doctor immediately, but he couldn't weaken. The analyst listened sympathetically. But since Bob was "getting out," he didn't come back.

Only then did Bob realize he was throwing away the thing he wanted most—his last chance for a healthy, happy life.

He made excuses to see the analyst again and told him that he had decided to stay.

FOR four and a half months, Bob spent one hour a day, six days a week, working in deepest concentration, living through his past life with the analyst's guidance.

It all came out, all the old wounds, and the anger for the wounds, and the guilt for the anger. For the first few arduous weeks, he found the process exhausting.

He grew thin, and felt shaken. He felt he was making no progress at just the time, of course, when he was progressing fastest.

He was beginning to know his deepest self, and the understanding of self that comes out of that kind of deep introspection, he says, brought such freedom and relief as he had never known before.

Now he has been restored to his place in society, where the day-to-day problems he meets are no longer threats but an interesting challenge.

With his sons, a houseboy, and the boy nurse, he is living in a nearly empty house near the Pacific. He and the boy are having the fun of furnishing it, piece by piece.

For his treatment in a psychiatric clinic and to the science of psychiatry itself, Bob will be eternally grateful.

He has no desire to dwell on the misery of the past, and backs away from any opportunity to pat himself on the back with a "Look at me now" satisfaction.

He had the breaks, he figures. He could take the time, he could scrape up the money, he could get treatment in one of the really great psychiatric clinics.

He is taking no bows. And he is concerned for the guy as sick as he was who is tied to a job on a small salary. To that kind of guy, he would like to say, "Take it easy."

"We should stop setting up impossible goals. We accept other people's faults. Let's be a little more forgiving of our own."

"You can't psychoanalyze yourself. It's much better to talk to an understanding friend. Don't be ashamed to put your feelings into words. Spill it."

Bob Walker knows he is not the only person in America, liberated through psychoanalysis, who wants to tell the world that help exists for emotional illnesses.

But if his being a movie star will move more people than usual to listen to his story, he'll be glad.

"People are beginning to accept psychiatry," he says. "And look what happened to medicine in the early days. Time was when the study of anatomy was looked upon as tampering with God's work and investigate physical ills."

"But medicine persevered and survived. And psychiatry will survive, and do its work."

"And then what a people we will be."

THE END





"Skin Blemishes were a real problem," says glamorous Cover Girl Carmen Lister. "Then a friend recommended Noxzema. I used it as my powder base and in no time my skin looked soft and smooth once more. Now it's my regular beauty aid."



"I had dry skin before I started using Noxzema," says pretty Doris Moore of Houston, Texas. "Now my skin feels so smooth. I always use Noxzema to help keep my complexion looking soft and lovely. It's a wonderfully soothing hand cream, too."

# LOOK LOVELIER IN 10 DAYS...OR YOUR MONEY BACK

**Doctor develops new home beauty routine!  
Helps 4 out of 5 Women in Clinical Tests!**



"My complexion was very dry," says Mrs. Ruth Samuel, New York nursery school teacher, "until I used Noxzema. It's a grand protective cream. Helps keep my skin looking soft and fresh!"



No skin troubles for lovely Mrs. Ruth Vanderwist! "I started using Noxzema in high school to help protect my skin from blemishes—and have used it ever since. It's my all-purpose cream."

● Practically every woman has some little thing wrong with her skin. If you've ever suffered from dry, rough skin or externally-caused blemishes, or similar problems... here's good news!

Recently a famous skin doctor found that a greaseless skin cream — medicated Noxzema — apparently works right with nature as a beauty aid. Now, to bring you the full effectiveness of Noxzema's greaseless, medicated formula, this Doctor has developed a NEW HOME BEAUTY ROUTINE. It's not a cure-all. But in clinical tests, it has helped 4 out of 5 women. Here are the Doctor's 4 simple steps!

## 4 Simple Steps

**Step one**—in the morning, apply Noxzema generously all over your face — and with a damp cloth actually "creamwash" your face. You need just water and this wonderful medicated cream. Your face feels so clean!

**Step two**—now dry your face,

and smooth on a protective film of Noxzema. Remember, it's greaseless. That's important! Let it help protect your complexion all day long. You'll love the way it holds make-up perfectly.

**Step three**—before retiring, again "creamwash" your face with Noxzema. After thoroughly "creamwashing" your face, gently dry.

**Step four**—now massage dainty snow-white Noxzema into your face as a night cream. Pat a little extra over any blemishes. See how quickly it helps heal them. An ideal night cream—it's grease-

less—no messy pillow smears.

These are the 4 simple steps. It's a new kind of home "beauty facial." Women who've tried it say it's wonderful. And so sure are we that results will delight you that we make this sincere money-back offer. Try this Doctor's New Home Beauty Routine for 10 days. If you're not completely satisfied, your money will be cheerfully refunded. Simply send the jar with unused contents to Noxzema Chemical Co., Baltimore, Md. Try it. Get Noxzema while this big money-saving offer is on.

## MONEY-SAVING OFFER

**BIG 85¢ JAR**  
**NOW ONLY 59¢** plus tax

You get 43% more for your money than in the smaller size. Limited offer—stock up now!





**SQUIBB ANGLE  
TOOTHBRUSH**  
reaches hard to  
get at places



**BENT like a dentist's  
mirror to reach  
more places**

(Continued from page 50) and, somehow, "Greetings" then were far more bitter when there was no apparent reason for them.

There is something about standing in a long line of undressed males that makes a male feel his level worst. I was tremendously sorry for me, Dog-tag #39231630. The service queue in which I was posed at the moment was one in which they punctured you with various shots.

Six places behind me stood a tall, somewhat lean, dark-haired, sad-faced character. The face was probably the most dejected-looking I've ever seen. It struck me funny. And I got my first grin of the day out of his tortured phizzog.

**WE** both wound up in the group of inductees who were being shipped to Fort Lewis, in the 41st division. It followed that the sad-faced character, neé Howard Duff, and I, became friendly going north on the train.

Primarily, Howard is a man's man. (A number of local lovelies immediately will take issue with this statement.) He has a live-and-let-live philosophy, a "peace on earth, good will toward men" feeling.

From the first, he minded his own business. His word didn't need a signed contract to bind it. He could give a good argument, had read a book, played a rare game of chess, and was just naturally one of those rare cases you run into in a lifetime.

I learned through tavern conversations and various bull sessions, that he was from Washington, that he was an outdoor enthusiast (enthusiast—that's an understatement), that he had just been getting a foothold in Hollywood radio leads.

He had come south from San Francisco with a radio serial, "Phantom Pilot," whose ranks boasted such other fine actors as Berry Kroeger. Between "Phantom Pilot" stints, radio writer Arch Obler had spotted Howard in several good, meaty parts. But this rising career had been interrupted by the "Greetings" we had coincidentally received the same day.

We spent the next eight months, infantry privates, in the 163rd regiment, condoling each other, and crying in each other's ale. Then, suddenly, they separated us. I was sent down to Western Defense Command Headquarters. Howard got a chore with the 91st Infantry Division in Salina, Kansas. We'd gotten to be a habit with us, and we didn't quite like the way the Army had cut up our cake.

Finally, Howard came to the Armed Forces Radio Services out here in Hollywood, and by some miraculous shuffling, he effected my transfer to the same outfit. Two years in that division, and he went overseas to Saipan. When peace came, we both, free, broke and jobless, hit Hillywood about the same time.

Now, Howard has a distinct weakness for the feline species. The four-legged kind. He was living at a place where animals and children were *verboten*. But he simply couldn't resist picking up stray cats, mostly of the *Mehitabel* ilk, and bringing them home.

"Home" means to *my* folks place, where I was staying at the time. We had great herds of nondescript cats, all donated by Howard. Finally, my mother simply laid down the law. *No more cats*. However, by this time, Howard and I decided we should have a place of our own. Batching had a number of good reasons in its favor. The main one was to split expenses. We found a wonderful place about ten miles beyond Malibu at Escondido Beach, and we moved in. We were right on the beach.

We were still in the process of moving our luggage in when Joe showed up. Joe turned out to be a female of our favorite species. Cats can always smell a soft touch! Highly pleased, we watched her move leisurely through the house, looking over carefully, examine all the closets, the crannies, and sit down to take a nap. Then, leisurely, she left. We were struck. We had been found wanting. Not even the dish of fish we had rushed out to buy apparently had pleased her.

But we were mistaken. Within the week, Joe returned with mouthfuls of small ones. Five of them. Apparently she had staged her brood out under a sand dune. When she found the proper home for them, we were it. And happy about it!

It was here, at the beach, I really began to experience the extent of Howard's "petites." From the first, it was apparent he was a guy with a zest for things. A man of tremendous capacity for living.

Out on the beach, I had no chance to keep up. Long after I folded, he'd go on and on. He didn't go out to swim with paddle fins for ten or fifteen minutes. Uh! Swims out so far you couldn't see him, stays out an hour—maybe two.

The same with sailing, fishing, sun-bathing, shipping in every form. But, combined with this physical lasting power, was a kind of tricky brain that made an opponent watch sharp in a chess game, and all out his best logic in a discussion of the world's imponderables.

After four months of sharing the summer place, we found we were a couple of people who could live under the same roof without getting into each other's hair. So we began looking for a place in town to make it permanent.

**THE** agent took us to a wonderful, comfortable, unpretentious place up the hills. Howard likes to be high up in the hills, and so do I. Everything seemed to be just about perfect. Then we walked into the front room. There undoubtedly never has been such demented decor before or since.

The wallpaper was bright red with white giraffes. The agent said, "Of course you can have this changed. . . ." And he said, of course. Planning that the next free minute we had, an interior decorator would be called to the rescue. Too, there was a four-poster feminine-style bed that neither of us could stand to think of sleeping in. When we moved in, we flipped coins to see which one would draw it. We got around to replacing it. As usual, I lost. However, we have an arrangement now whereby we change off every so often. Because, now, after three years, neither of us has managed to find the free time to go shopping for a bed or bring in a decorator to have the wallpaper changed.

Now that we live alone and have plenty of room, we have *no* cats. Joe and her brood refused to move when we left the beach house. And we've both been too busy to pick up a cat or two, though it keeps meaning to all the time.

In their stead, we have litters of birds. Howard likes birds, too, and we have birds in houses all over the place, and hundreds of twittering fowl of various types. Bird baths and bird seed have replaced canned fish and cream in our budget.

Our habit of Postponing Things To Be Done reaped us quite a load of unhappy experiences with hired help—and without it. At length, however, we discovered a gem of a gentleman named Robert, who takes care of everything, and is an excellent cook. Some day, both of us are going to take time out to come home and



nothing more than Sunday breakfast. Before Robert, it was a matter of each going for the other to interview somebody to work. We wound up with nobody. Finally, everything piled up to the ceiling. Newspapers hid the windows. Ashes filled the fireplace. And we were forced to sleep on the floor. And Robert.

Howard would not call Howard the domestic of male. He likes comfort and order, but it isn't a prerequisite of his happiness. As far as a prospective Mrs. H. D., I don't believe he'd care whether she could make a hard-boiled egg. As he says—you're working, you can hire somebody to do these things. They're unimportant details. Fortunately, both of us have respect for each other's ideas, points of view, and wishes. The guy has a deep understanding of people and problems, and, incidentally, himself. Very often our disagreements in our little bull sessions over the evening brandy, will lead to long dissertations of how wrong we are about our lives, and what we've done with them, and where we're going.

But our "disagreements" never end up on a sour note. We both love conversation for its own sake. Not necessarily for our old-shaking problems it might conceivably settle.

Behind his sardonic facial expression, Howard's a gone sentimentalist in many ways. He has definite ideals and illusions. Standards in which he believes—regarding men and marriage. He has said a dozen times his mother brought up his two brothers and himself to be good husbands. And lay odds he'll be one.

Howard loves beautiful women. But he doesn't want just a showpiece, doesn't like obnoxiousness in a woman in dress, action, make-up, in fact, one of his fetishes is good taste. The women who intrigue him are those with minds and ideas of their own. Mistakes? Sure, he's made them. By the way, Howard. But he has the invaluable ability to avoid dwelling on something he did wrong the first time—and to go ahead and do it right the next time.

One of the few things I've ever seen Howard grow really irate about, is the somewhat universal habit people have adopted of calling him by his last name, "Duff." If I want to alienate him completely, just call him that. As for me, I call him Howard, or, on occasion, "Stinky" or a number of other choice pet names.

Our routine of daily living varies. Generally, when he's working, he's up and out long before I'm even awake. The Hollywood agencies don't get started as soon as the sound stages. Usually, we get together for dinner at night, unless one of us has a date. Sometimes we double date it, and sometimes we stag—usually depending on the current status of our respective love affairs. When we are *sans femmes*, we drop in on one of our favorite little joints for a couple of beakers and a dinner where music doesn't interfere with our involved and occasionally heated discussions. After returning home, we usually discuss something that happens to hit us as a good topic. Finally one (usually I) will say, "I'm going to bed."

But I haven't finished," the other protests. "I have many more words of wisdom to expound. . . ."

And if the victim doesn't remain until the end of the dissertation, he'll find himself followed to bed and bombarded with an even longer discussion than if he'd remained and listened.

It has been suggested that Howard appears to be a great many things to a great many people. But with me, it's more simple, he's just the best friend a guy ever could hope to find!

THE END

# Your washing machine needs this help!



You may be satisfied with your washing machine or automatic washer. But many other women have learned—even without our advice—that their washers turn out cleaner, sweeter-smelling clothes with the help of Fels-Naptha Soap.



The reason is plain. Fels-Naptha is not a synthetic, chemical "quickie." It is more than an "average" laundry soap. Fels-Naptha is mild, golden soap blended with active NAPTHA—the fast gentle cleaning agent whose extra dirt-removing action is a proven fact.



Use this safe, thorough soap in your washer and you'll see an immediate improvement. Remember—you own a wonderful labor-saving device. You can make it an even more wonderful means of getting clothes completely, fragrantly clean. Just give it the help it needs—golden Fels-Naptha Soap—preferably the non-sneeze Fels-Naptha Soap Chips.



MADE IN PHILA.  
BY FELS & CO.

FOR EXTRA CLEANING ACTION USE

## Fels-Naptha Soap

MILD, GOLDEN SOAP AND ACTIVE NAPTHA



# SALON-SAFE FOR HAIR THAT TENDS TO "FRIZZ"

## SALON-SMART FOR EVERY HEAD

If your hair is so *extra dry* that ordinary home permanents tend to make it frizzy...or so wiry-textured that most home waves make it unmanageable...here's good news for you!

With the new, improved Richard Hudnut Home Permanent you can be confident of silky-soft, easy-to-manage "salon-type" waves no matter what the texture of your hair. The secret? You use the same type preparations...even the same improved cold wave process...found best for waving thousands of heads in the Richard Hudnut Fifth Avenue Salon!

No fear of harsh, frizzed ends, thanks to the gentler, cream waving lotion. No worry about being able to do a good job. *If you can roll your hair on curlers, you'll manage beautifully!*

There isn't a more luxurious, softer, more natural-looking home wave for *any* head! Price, \$2.75; refill without rods, \$1.50. (Prices plus Tax.)



### HERE'S WHY USERS PREFER HUDNUT!\*

1. Gives you the wave you wish you were born with—soft, luxurious, natural-looking.
2. Doesn't dry hair or split ends.
3. Fast and easier, too! Special Hudnut pre-softening makes winding easier; ends less difficult!
4. Exactly the type curl you desire—tight or loose—but never a frizz on the ends!
5. Lasts longer—gives weeks more pleasure and prettiness!
6. Includes Richard Hudnut Creme Rinse, wonderful for making hair lustrous, soft, more "easy to do."
7. More manageable—greater coiffure variety.

\*As expressed by a cross section of Hudnut Home Permanent users recently surveyed by an independent research organization.

Accepted for Advertising by the Journal of the American Medical Association.

## New! Improved! Richard Hudnut Home Permanent



## New Horizons

(Continued from page 33) says, "When I was seventeen, Jennifer was not born. When I was thirty, she was thirteen." Then, turning to her, "Jennifer, what were you doing at thirteen?"

She looked at him adoringly. "I was hoping to play the princess in a fairy story on the stage," she said shyly.

We were Darryl Zanuck's guests at the Cannes Casino, at a party he had given so the Selznicks' friends might gather to wish them luck and happiness. Jennifer was more beautiful than I have ever known her to be. Her hair, cut short like a boy's, was softly curled. She wore a strapless evening gown of blue-gray. And about her long throat was encircled the three strands of pearls that were David's wedding gift.

HER HAND, I noticed, was bare except for her wedding ring. I asked about the large jewelled ring she had always worn before. She smiled. "I have put it away. I don't want it to blur the brightness of this." She held out her slender hand adorned only by a shining gold band.

We talked, of course, of their wedding. Leland Hayward, producer of Broadway's hit "South Pacific," who once was married to Margaret Sullavan, was then on a European honeymoon with "Slim" Hawley. He chartered the yacht and ordered the crew to await Jennifer and David at Cap d'Antibes and sail them to Italy. They were married at the American Consulate in Genoa in the shortest of ceremonies, two and one-half minutes exactly.

Theirs has been a dramatic story. When David met Jennifer, then Mrs. Robert Walker, and the mother of two young sons, he was a bitter and unsatisfied man. He had tried repeatedly to get into the war effort and failed.

He had many valuable stars under contract at this time, but he realized Jennifer not only had great talent, but took direction better than the others. It seemed curious that he instantly leased her to Twentieth Century-Fox instead of putting her in one of his productions. However, it turned out all right, for, with her first picture, "The Song of Bernadette," she became a star overnight and won the Academy Oscar. David explained, at the time that he did this because he did not wish to dominate his young star. He was not then in love with her nor she with him. It was not until after she finished "Bernadette" that she sued for divorce. However, I have always thought that had David been of a happier frame of mind at the time he would have seen to it that Jennifer's first picture was under his aegis.

Soon enough, I noticed a strong attachment springing up between them. Whenever they dined with me, I could feel physically, the mesmeric attraction between them. So I was not surprised when David asked his wife, Irene, a clever woman and the daughter of Louis B. Mayer, for a divorce.

Following all this, David's critics—reporting trouble between him and Jennifer—doubting a marriage ever would take place—insisted David was a sort of sadist. If he gave Jennifer a bad time, they said, played up her ego as an actress while he destroyed her ego as a woman, sometimes treating her so rudely that she would leave the party in tears. I do not believe this. First, Jennifer has very little ego, almost too much humility, especially where David is concerned. Secondly, David, in spite of his somewhat difficult nature, is a thoughtful and generous friend.

Jennifer appears to have wondered if they could make a go of a marriage until the last minute. That, undoubtedly,



why she left David alone in Hollywood months previous to their reunion on the Riviera. He told me, himself, that she had wanted to be alone and had gone off to Ireland on a bicycle tour. In her quiet, intuitive way, she knew, I think, that only away from that mesmeric attraction of hers, could she properly consider their chances of happiness.

David, however, being a great romantic and with a poet's imagination, wanted in the manner of marriage they had. No Hollywood fanfare; that he avoided nice—by having the ceremony performed only a few minutes after they landed from his private yacht.

We talked another day, Jennifer, David and I, of the picture she will make in England. "Gone to Earth" is the story of the English fox-hunting world and of a young woman (Jennifer), who so loves animals, that she tries alone, by spiritual force, to stop this old British custom. She marries a squire, a brutal man, who ends by hunting her and the fox, both having become a strangely mingled symbol of resistance in his mind.

"What a pity, Jennifer," I said, "that you have to go immediately to London and to work."

She turned to David for a moment, with one of those blinding looks she gives him, then replied, "But I'm looking forward to it eagerly. The story is so good. David has written such a wonderful script."

"Besides," David said, "I have to be in New York for several weeks, a law-suit."

"And you'll be glad to know your bride in harness, at work," I countered.

David laughed and looked at Jennifer. Since they now can be uninhibited in their affection for each other, he seems much younger. But she does, too. She'll never show her emotions as naturally as he does; only by the tone of her voice, the expression in her eyes. She no longer almost sinks from ordinary human contact as she did in earlier Hollywood days. However, she is still shy and retiring—always will be, I'd guess. And she still has none of the exhibitionistic tricks most stars acquire too early in their careers.

We talked about parties, people, the greater things of life.

"Do you think, Elsa," Jennifer asked, "that artists should be somewhat apart, not mingle much with the rest of the world, say a great deal alone? I always have. But now I'm married to David who loves people, the excitement of coming in contact with active minds..."

"Jennifer," I said, "stay in your ivory tower, play your wonderful parts and trust your husband's judgment in your future career. You have wonderful things ahead of you."

I told her about the famous theatrical producer, Charles Frohman. "In his day, before movies were discovered, the great Clyde Adams and his other stars never

# "ME, JOHN? ME — UNRESPONSIVE — COLD?"



## Frozen by unsureness, wives may lose love . . . through one intimate physical neglect

99 out of 100 marriages *start* in tender love and understanding. Yet an appalling number *end* in sad disaster.

All too often a wife neglects regular, effective feminine hygiene as provided by vaginal douches with a *scientifically correct* preparation such as "Lysol." Then, because she is unsure of her feminine daintiness, this wife becomes reluctant . . . seems cold and unresponsive. Don't risk this happening to you . . . depend on reliable "Lysol" to protect appealing daintiness!

### Germ's destroyed swiftly

"Lysol" has amazing, *proved* power to kill germ-life on contact . . . truly cleanses the vaginal canal even in the presence of mucous matter. Thus "Lysol" *acts* in a way that makeshifts

like soap, salt or soda *never can*.

Appealing daintiness is assured, because the very source of objectionable odors is eliminated.

### Use whenever needed!

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P-4911



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**Seamprufe**  
INCORPORATED

FIFTH AVENUE, NEW YORK 18



were allowed to be seen in public. If they went out, in the daytime, they had to be heavily veiled. Any supper party attended had to be quite private."

Her eyes shone. "That created mystery the same effect Garbo has had for so long."

She turned to David. "You can go to parties and I'll stay and talk with Elsa."

David laughed. "Elsa is the parties. Anyway, darling, you go to bed now. I'm going to take Elsa to the Casino and win her a million francs."

So Jennifer retired, and David and Elsa went to the Casino where they won a thousand francs and had as much fun as they had won a million.

It was good to have the Selznicks close to my farm at Auribeau and I was so much of them.

**A**GAIN, and again, Jennifer would talk of Italy. "I had never been there before," she explained, "and I want to go back especially want to see Venice."

"Don't go to Venice without me," I explored. "Venice is my stamping ground and I would like to show it to you, properly."

David nodded. "Darling," he said to Jennifer, "when you get a few days off from the picture, would you like me to fly you down there?" Then, like a young man in love, he added, "I do think Jennifer and I should go to Venice together."

While the Selznicks were honeymooning at Cannes, the Duke and Duchess of Windsor were in residence there, at the chateau. So the talk turned to them often as it always does if they are anywhere about, and even when they are not.

"There," Jennifer said wistfully, "is the woman I would like to meet, more than any other in the world. Not because she's married a King. But because she symbolizes, to me, the greatest love story of all time."

"Let me ask the Duchess if she would not like to meet you," I suggested. I did and she set six o'clock on Sunday for me to bring the Selznicks to see the Duke and her alone. When Sunday turned out to be very hot, I telephoned the Selznicks to come on their own. Jennifer demurred. "I wouldn't like to go without you. I wouldn't quite know how to behave unless you have briefed me about it."

"My dear girl," I told her, "the Windsors are the most simple and charming people."

"Just the same," Jennifer said, "I think we had better telephone and say that we are not coming without you."

"As you think best," I agreed.

David phoned the Duchess's secretary and asked if the Windsors would forgive them since I could not be present. When upon the Duchess picked up the phone and said, "Oh, but Mr. Selznick, we would like to see you."

"Elsa," Jennifer told me the next day, "I never curtsied to the Duke. I just didn't remember. What will he think of me?"

"He will understand, Jennifer," I said. "He always does."

"He is very charming," David interpolated. "And there was not a subject we touched upon that he did not know about."

I turned to Jennifer. "And the Duchess? Did you like her?"

"She is the most beautiful woman in the world," she said ecstatically. "She's so direct. She has such charm. Her eyes are blue. And she knew all about us!"

"Do you know the real reason the Duchess wanted to meet you?" I asked.

She shook her head.

"To her," I said, "yours is a great love story!"

THE END





# LAUGHING STOCK

BY ERSKINE JOHNSON

**M**ICKEY ROONEY spent several weeks learning to be an amateur magician, then gave it up in disgust. He explained: "I've got the skill all right, but the rabbit was always pulling *me* into the hat."

Robert Taylor and the late Irvin S. Cobb went horseback riding one day and Taylor asked him if he preferred a western or English saddle. Cobb replied: "English or western—it doesn't make any difference. To me a saddle is just a chafing dish."

Groucho Marx spent a couple of days at the Palm Springs Biltmore and as he was about to check out noticed a sign on the door. It read: "Stop, have you left anything?" Groucho scribbled on the sign: "Nothing but the dresser and I couldn't get that into my suitcase."

During a personal appearance Montgomery Clift signed an autograph for a little old lady who said: "My, I wish I had a son just like you."

"Haven't you?" asked Clift.  
"No," said the lady, sadly, "I guess I've always been a bit too timid."

Observing Lana Turner in a backless evening gown at a party, John Lund said: "She's what I'd call the center of distraction."

Overheard: "He pursued her until she caught him."

Bud Abbott was telling Betty Garrett how he once was surrounded by Indians. "They tortured me for hours," he said.

"What happened?" asked Betty.  
"Oh," replied Bud, "I finally gave in and bought the blanket."

Adolphe Menjou is such a fancy dresser that Hollywood hears he even wears cuff links on his pajamas.

Sign on the windshield of one of those midget cars: "For Me and My Gallon."

An attractive young ingenue appeared on a film set in a tight-bodied gown with a super plunging neckline. The film's hero, a front runner in the wolf line, became very attentive and asked:

"Isn't that dress choking you, my dear?"  
"No," she snapped back, "is it choking you?"

Overheard: "Her conversation is nothing but a long moanalogue."

One of those lah-de-dah chorus girls was filling out a publicity department questionnaire, made out for both male and female. When she came to the question: "Military experience?" she chewed her pencil for a moment and then wrote: "I go with an ensign in the Navy."

never, never before  
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Barbara Hale  
IN "JOLSON SINGS AGAIN"  
A SIDNEY BUCHMAN PRODUCTION  
A COLUMBIA TECHNICOLOR PICTURE

PHOTO BY COBURN

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Creamy <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Medium <input type="checkbox"/>	Green <input type="checkbox"/>	BRUNETTE
Ruddy <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Sallow <input type="checkbox"/>	Brown <input type="checkbox"/>	BROWNETTE
Freckled <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Olive <input type="checkbox"/>		REDHEAD
Deep Olive <input type="checkbox"/>		Light <input type="checkbox"/> Dark <input type="checkbox"/>
SKIN: Normal <input type="checkbox"/>		GRAY HAIR
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## PHOTOPLAY FASHIONS

Jacqueline Dempsey *Fashion Editor*

Jacqueline Neben *Promotion Director*

Helen Sayles *Retail Director*

Coplan-Dirone *Photographers*  
John Engstead

Below, Joan Caulfield in  
original dress from "Dear Wife"



Opposite, Joan Caulfield in the Lenbarry reproduction of the princess style dress Mary Kay Dodson designed for her to wear in Paramount's "Dear Wife." It has a twelve-gored skirt and spaghetti cord ties of self-material at neck and sleeves. In tissue gabardine, it comes in green, rust, blue, sizes 12-20. \$14.95 at Oppenheim-Collins, New York, N. Y.; Carson, Pirie, Scott, Chicago, Ill.

Photographed at the Walter Wurdeman house

For store nearest you write direct  
to manufacturer listed on page 92



# PHOTOPLAY FASHIONS







*Lizabeth Scott in "Too Late for Tears," a Hunt Stromberg production, filmed at Republic for United Artists' release*

*Add sparkle to your date life with this double-duty dress, its fitted jacket buttoned down front with gleaming jet and rhinestones. Bare-top dress underneath has cuffed bodice, stand-away pleats at waist and self belt. By Nan Scott in Verney's brocaded taffeta, it comes in gray with pink, wine or green jacquard weave. Sizes 7-15. \$17.95 at Stern Brothers, New York, N. Y.*

**A**fter-five fancies: Velvet and satin ascots, trimmed with mink or ermine tails; glacé or doeskin gloves in the palest of colors; little fur neck pieces with barrel muffs; clips attracting attention on necklines, hats or bags; lacy bib necklaces, adding a light and airy touch to the base of your throat; purses small and intriguing, of velvet, satin or brocade; mink-tones for drama in your dress-up accessories; and for dancing evenings, an ankle-length dress to reveal shoes of contrasting color.

*For store nearest you write direct to manufacturer listed on page 92*



# PUT YOUR BEST FROCKS FORWARD

*Dance in a swirl of lace with the apron on or unsnap it and reveal the basic smartness of the Debutante dress in Stonecutter's tissue faille, with its high v-neck, tiny turn-down collar. In black only, sizes 9-15. \$22.95 at Saks Fifth Avenue, New York, N. Y. For added smartness, the Mel Ton velvet clutch bag, left.*







## PHOTOPLAY'S PATTERN OF THE MONTH

Photoplay Patterns,  
205 East 42nd Street,  
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please send me the Photoplay Pattern of the Marta Toren "Illegal Entry" dress in size 12—14—16—18—20.

Name..... Size.....

Street .....

City..... State.....

*Marta Toren, photographed on the set  
of Universal-International's "Illegal Entry,"*

*in the simulated coat dress that Yvonne Wood designed for her to wear in this film. With its soft swinging skirt, flaring cuffs, it is an easy-to-wear outfit that will go well under your winter coat. Make it in Botany's new de luxe worsted dress crepe. And for variety, fashion detachable collar and cuffs in contrasting color and fabric*



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\*reg.





*Denise Darcel, photographed at New York's Paris Theater, is in Metro-Goldwyn-Mayer's "Battleground"*

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*You'll face the winter with confidence in this fitted town tweed coat by Goldberg-Weissman. There's back interest in the buttoned flap with loose pleats. In Steven's monotone tweed in cocoa, red, black, green, sizes 10-16. \$50.00 at Lord and Taylor, New York, N. Y. For a finishing touch, Colby's hat, \$6.00*

*For store nearest you write direct to manufacturer listed on page 92*



## These Are the Clothes They Love

(Continued from page 40) Berle on television after dinner and had laffs.

We had dinner out at Clark Gable's house one night and that feller has dropped more than twenty pounds. He said he had to, after eating all that rich French food in Europe. He looks but marvelous, not the least bit peaked like he got from dieting a couple of years ago. S'matter of fact, Gable hasn't been really "dieting" this time at all, but how he lost the weight is a big secret and we can't tell. Promised.

At the Desi Arnaz opening at Mocambo, everyone was so dressed up. His wife, Lucille Ball, had a table for twenty and what a hit Desi made. Lucy says she just bought a new, light blue convertible, "to go with my red hair." And she was wearing pale blue, draped satin that night, too.

**G**OLLY, there were so many parties, showers and galas this month. But the one shower to be remembered, is the one that Ann Sothern and Andrea Leeds gave for Kay Williams Spreckles, again at Romanoff's. The gals had all the tables covered with pink or blue crepe paper; hundreds of pink and blue balloons festooning the ceiling, and even the waiters and busboys were done up with blue and pink ribbons hanging around their necks, with little baby-rattles dangling from them. Also, from high on the walls, bubble-machines tossed forth thousands of soap-bubbles of all sizes that floated through the air all afternoon. Ran into Dotty Lamour who will be a Momma herself just about the time you read this. She was tanned to a fantastic shade of brown. Pockets—tiny watch pockets, huge patch pockets, flap pockets, every kind you can think of—are showing up on fall clothes. Dotty was taking advantage of this trend to camouflage herself with foot-square black velvet pockets sewed forward from the hips of her gray wool jersey dress.

One of the most gorgeous evening gowns we ever hope to see was on Joan Crawford the night of Cobina Wright's dinner dance. Adrian made it, and, at first glance, you'd swear it was fine black lace over white organdy. But it turned out to be a lacy black pattern printed onto starched white nylon, and it's very décolleté bodice was tightly draped into an almost heart-shape in front. And news! It had tiny shoulder straps, instead of being "propped up" by those bones or wirings. (Oh boy! The boys have always loathed these things—and now the gals are "seeing the light.") Lana Turner and Bob Topping arrived, Lana looking her luscious slim self again. Her hair is blonder than ever and, so far, no short hair-do. She was in simple black, a straight lined, floor-length gown, very low-necked, and long-sleeved. Elizabeth Taylor was there, too. Her hair is really clipped to almost nothing, and she was wearing her stunning short, flared pink flannel jacket. She was the most beautiful gal at the party. But that's not news.

The stars illustrated in this feature will be seen in the following pictures:  
Rhonda Fleming: "The Great Lover"  
Linda Darnell: "Everybody Does It"  
June Allyson: "The Reformer and the Redhead"  
Elizabeth Taylor: "Conspirator"  
Jeanne Crain: "Pinky"  
Anne Baxter: "A Ticket to Tomahawk"  
Ann Miller: "On the Town"  
Gloria DeHaven: "The Doctor and the Girl"  
Arlene Dahl: "The Scene of the Crime"  
Cyd Charisse: "Tension"

THE END



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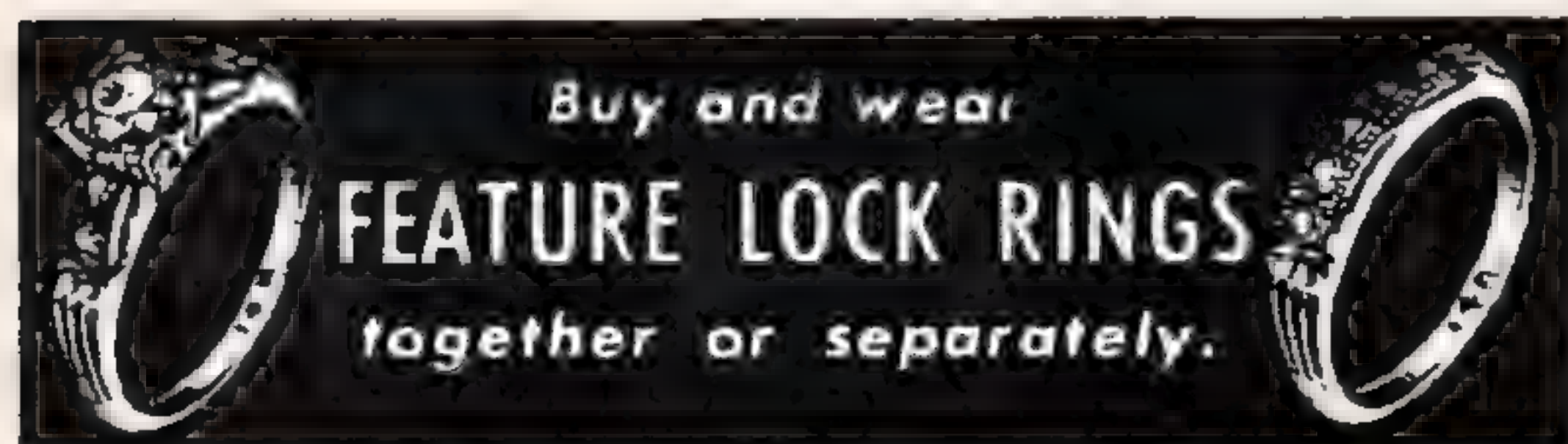
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## FALL FIGURE FLATTERY

Yvonne Wood, designer at Universal-International, has a magic touch with clothes that gives her a distinctive place in the designing world. She believes the natural figure is still what men like best. In creating the modern wardrobe for Marta Toren in Universal-International's "Illegal Entry," Miss Wood felt that a lovely figure such as Marta's needed little in the way of ornamentation and so confined her designs to fine detail and clean, simple lines.

According to Miss Wood, full skirts will be more restrained this fall. She prefers skirts that flow from the waistline in an easy, lovely flare. Bulkied fullness around the waist, she says, is only for the figure with the minute waistline. Skirt lengths, she insists, should be governed by the individual figure.

*Wherever you live you can buy*

## PHOTOPLAY FASHIONS

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

#### Green gabardine dress

Smoler Brothers, 1350 Broadway, New York, N. Y.

#### Brocaded taffeta dress

Nan Scott, 1400 Broadway, New York, N. Y.

#### Tissue faille dress

Debutante Frocks, 498 Seventh Avenue, New York, N. Y.

#### Tweed coat

Goldberg-Weissman, 530 Seventh Avenue, New York, N. Y.

#### Hat

Colby, 1 West 39 Street, New York, N. Y.

#### Bag

Mel-Ton, 10 East 33 Street, New York, N. Y.



## How Lucky Can You Be?

(Continued from page 36) to me. "It won't be long, Linda," he said. "A couple of weeks at the most."

After being married to Tyrone for three months, a two weeks' separation seemed a lifetime. But Tyrone's picture, "The Black Rose," was starting in Meknes, French Morocco. He had to get there the fastest way possible—by plane via Marseille and Casablanca.

Since I was still travelling with a Mexican passport, I had to get permission to enter French Morocco; and special permissions take time. So what would have been our first Easter together, turned out to be the two loneliest weeks I've ever spent.

To make matters worse, gossip columnists were quickly proclaiming that Tyrone and I were separating because our marriage had gone on the rocks.

MY plane swept lower, made a beautiful landing and—I was in Tyrone's arms! Tyrone whispered into my ear, "We'll never be separated again."

"Never," I cried.

Before driving to Meknes, we stopped at a small, French restaurant. On the table stood candles. A native band played strange, fascinating music. To give some relief from the early summer heat, big fans twirled constantly.

Tyrone selected our dinner like a connoisseur. He knows food. He's been half-way around the world. And he travels with his eyes wide open, enthusiastic about each new discovery.

It was this boyish enthusiasm that first attracted me to Tyrone, his eagerness to learn about people and their customs, their habits and history. I, too, have seen a good part of the world. My father, a Dutch engineer, took me to most parts of Europe, the Near East and Central and South America. Actually, before I married I had a good life, the travel I love and many advantages which do not fall to everyone's lot. It never occurred to me then that life could be any better. But now that I'm married to Tyrone, everything has taken on a new value. I'm happier than I dreamed anyone could be. As the saying goes, "I never had it so good." Never before, for instance, did I see any country the way I've since seen countries with Tyrone; not even the places I'd visited first, like Spain and Italy where I should have been the guide. Now, in two weeks in Casablanca, Tyrone had learned more about the Moroccan way of preparing food than most women learn about home cooking in a six-week Red Cross nutrition course.

After dinner, we drove to Meknes, our home for the next couple of months. At that time of the year, Meknes is one of the most desolate places in the Sahara Desert. The heat and sandstorms keep the tourists away from early spring till late fall. The climate is supposed to be unbearable for anyone but the natives. Yet we were looking forward to our stay.

The first three months of our marriage had been hectic. Our wedding in Rome turned out to be a public affair. Our honeymoon had been no less publicized.

At Meknes, we would be alone.

Tyrone told me to expect no luxuries. "Life in Meknes is primitive," he said.

When we pulled up in front of an adobe hut, our home-to-be, I thought "primitive" is an understatement. This seemed strictly prehistoric.

The one and only hotel was closed for the summer. All persuasion by Twentieth Century-Fox to keep it open for the "Black Rose" company had ended in failure. Instead, they'd gotten the next best



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**Miss Swank\***

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# When You Go Shopping

or when you are writing to the manufacturers of merchandise which you have seen featured in these Fashion Pages . . . it will be easier for them to know exactly the item you wish to buy, if you mention you saw it in

**PHOTOPLAY**

place for us—an adobe hut. It certainly gave me an opportunity to prove that I could make a home for my husband—under any circumstances.

We had no servants. I did all our cooking, washing and ironing. I bought canned food mostly. Not because it was easier to prepare. I enjoy cooking. But we had no modern refrigerator—as a matter of fact, no refrigerator! In the African heat, fresh food would have spoiled too quickly. But my Tyrone, connoisseur of food, didn't complain once—I guess he *really* loves me.

Once in a while we had a special celebration, with fresh meat and all. One such occasion was Tyrone's birthday, May 5. I even managed to get some French champagne from Casablanca. And the portable radio I had ordered from the United States arrived the day before.

**A**FTER about eight weeks in Meknes, we moved to Ouarzazat and our trip which took us across North Africa's highest mountains, the Atlas range, proved almost fatal.

As Tyrone and I approached the rugged Atlas range, it began to rain. The higher we drove, the harder the rain came down. As we neared the summit I snuggled closer to Tyrone, unable to rid myself of a feeling of impending disaster.

The rain turned to hail. Then snow. Already, in weak places, the flood was washing over the road.

Then it happened! The road in front of us was cut off. Quickly, Tyrone turned the car around and headed back. Fifteen minutes later, we came to another break where the road was washed away. We were trapped!

For three days we drove back and forth between the washed-out points. On foot, we waded through the flooded areas. But we reached only another washed-off place and another. Everywhere telephone poles were down, with wires lying across the road to create yet another hazard. Our plight seemed hopeless.

However, we were lucky at least in one respect—we found a deserted hut close to the road where we could spend the nights. Inside it was freezing cold. We had no firewood, naturally. Later, Tyrone told me that he, too, never had been that cold before, not even during his service in the Marine Corps.

Finally, after three days, the storm subsided. Immediately the rescue work began. Luckily it was known that we were trapped on the Atlas road. This was one time we were glad about publicity. It saved our lives.

To fly a plane into the wild, mountainous country was impossible. Instead, hundreds of natives went to work mending the road. No modern equipment was available. By hand, stone after stone had to be picked up and placed in the washed-out sections. After ten hours of feverish work, a rescue car got within five miles of us. Tyrone and I waded through the mud to the waiting car and were taken back to Marrakech where we took off again, by plane, for Ouarzazat. Then we went on to England to finish the picture.

But in spite of the hardships, and although I am happy to be returning to California again, I am grateful for our African sojourn. When two people live as primitively as Tyrone and I did, when they are as dependent on each other as we were, they learn to know if they are right for each other. We *are*.

Like any other married couple, we have had our ups and downs. But not often.

And never for long. When Tyrone gets angry with me, he'll take a book and slouch down in a chair, seemingly oblivious of the rest of the world—including me.

To make up, I usually play coy. Then we both have a good laugh, and it's over.

In some ways, Tyrone and I have changed since our marriage. My worst habit has always been my carelessness in spending money.

One such extravagance occurred in Rome, shortly before we left for Africa. I came home with half-a-dozen evening dresses.

Tyrone ventured, "Are you going to wear them in the Sahara Desert?"

I hesitated. "I didn't really think . . ." I said. And the following day, I returned all six dresses. Since then, I have carefully considered beforehand what and how much to buy.

**M**Y appearance is changing, too. I used to wear my hair in long, loose curls, which framed my face. Tyrone suggested that I emphasize my cheeks. Now I comb my hair away from the face, straight toward the back of my head.

Going stockingless used to be another habit of mine, acquired from living in tropical countries. Tyrone prefers to see me in stockings. Consequently, the only time I don't wear them is when I'm in a bathing suit.

My lack of punctuality presented Tyrone with another problem. No excuse could possibly justify the many times I've let him wait for me. He's been angry, I know, but he never scolded me. However, he taught me a lesson in punctuality—in his own way. It happened in England, while he was finishing "The Black Rose." Having finished work early one day, he promised to pick me up in front of the beauty parlor.

Over the phone, he said, "I'll meet you outside."

"Please be on time, Tyrone," I told him, "My hair will be up in curls. I wouldn't like to be seen like that on the street."

Tyrone knew. He knew so well that he was one hour and twenty minutes late! Now I try to be at least five minutes early for an appointment, whether I am meeting Tyrone or anyone else.

Tyrone has changed in some ways, too. I haven't consciously tried to change him. I don't believe wives should. But I'll admit that I'm happy that Tyrone smokes considerably less than he used to. Probably, because I don't smoke at all.

We have many things in common, like our love of travel. To us, going to a new country means more than just buying a ticket, getting there by the fastest possible way, seeing the sights recommended in the official tourist guide—and heading for the next place. Before we go anywhere, we make detailed plans of what we want to see. Then we study the country's history, geography, customs and language.

Having lived in so many different countries, I've managed to learn seven languages—more or less fluently. I'm teaching Tyrone Spanish. An enthusiastic pupil, he already knows it so well that when he wrote a Spanish letter to my mother in Mexico, he didn't make a single mistake!

We have other interests in common, too. Books and music. The theater and sports. But soon, we'll add another—the most important one of all—our baby.

THE END

**MOVIES**—fine entertainment at low cost



## Photoplay Roundup

(Continued from page 57) was a lot of squealing under the stars from the kids of the Gene Autry and Roy Rogers set, appropriately dolled in levis, plaid shirts, kerchiefs and rodeo hats, as Tex Williams appeared with his Western Caravan followed by Hopalong Bill Boyd and hoss.

Anti-climax: Frankie Sinatra announced he, too, would do a rodeo show. Steve Allen asked if he was going to rope and hog-tie a mouse.

**WESTERN** stars are the richest and steadiest in popularity because they have the most worshipful and loyal following—the kids. So the stars must live up to Eagle Scout ideals. It's an unwritten law. They must not smoke or drink or cuss bad words. They don't kiss women, they say "Howdy, ma'm." In public, that is. In private the kissless knights have kids.

The wide-eyed worship of a kid for a man makes a man worshipful. No other love matches it; it amounts to a religion.

Because of this and because of the call on their time apart from picture work, the cowpokes are a glamour set apart from Hollywood society.

Rooty-tooty but not snooty, they also have their exclusive box-office rating. The top ten are: Roy Rogers, Gene Autry, William Elliott, George "Gabby" Hayes, William Boyd, Andy Devine, Smiley Burnette, John Mack Brown, Tim Holt, Charles Starrett.

Leaders of the equally popular horse set are Gene's Champion and Roy's golden palomino Trigger.

Fans wear locks of Trigger's tail in their lockets. After a personal appearance tour, Trigger had so little tail left, he had to wear a fall.

Champion is the first flying horse. He flew with Autry in his twin-engined Beechcraft to Madison Square Garden where records were smashed.

Handsome troubadours, trailing the top ten, are: Jimmy Wakely, Monte Hale, Allan "Rocky" Lane, Rod Cameron, Noah Beery Jr., Forrest Tucker, Rex Allen, Duncan Renaldo, Dick Foran.

John Wayne is not rated as an exclusive Western star. With theaters everywhere serving him up, some in double portions, he appears to be in a top class by himself right now.

Randolph Scott and Howard Duff likewise straddle both categories (hosses and hussies).

Cowpokes are the *Croesuses* of Hollywood, their incomes from pictures vastly augmented by subsidiary businesses such as rodeos, radio, records, music publishing, comic books, endorsements.

Gene Autry is many times a millionaire. Over a million is tossed into his kitty each year from his various enterprises, including \$6700 for himself for his radio show, fifty per cent of the profits on his six productions a year for Columbia, returns from his music publishing business that occupies an entire top floor in a building in Hollywood, percentage on sales from comic books and seventy-two licenses for Gene Autry hats, guns, scarves, suits.

Gene abandoned riches during the war to fly a transport plane to the Far East, South Pacific and Europe. He came back more mature, a finer and wiser man, dedicated, along with his horse Champion, not only to his work but to child welfare in all its ramifications. He is an indefatigable do-gooder for kids, as is Mrs. Autry.

Likewise dedicated is Roy Rogers with his wife Dale Evans. Good deeds are not limited to welfare organizations.

In Los Angeles a small boy with tuberculosis mourned because he could not leave his bed to see Rogers on the screen.



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Word reached Roy in San Fernando Valley. That noon he jumped in his car and drove across the vast city to sit by the kid. Thenceforth, every other day at lunch-time he was at the boy's bedside until he died, a picture of Roy in his hand.

After ten years of Hollywood where duplicity, as elsewhere, makes cynics of men, Roy still has the wide-eyed naivete that goes with the soul of goodness.

His wife, Dale Evans, is like him. Kids, with their intuitive wisdom, saw she was regular and though they have small use for dames and don't like to see their cowpoke heroes going soft for them, they yelled Dale back from her retirement of a year ago.

Dale Evans composes songs as well as sings them. She sang her "Under a Blanket of Blue" while gazing soulfully at Roy. When the studio fathers saw the rushes they shook their heads. The scene was retaken with Dale singing the song to Trigger. Trigger took it like sugar. He says, "Talk about the life of Riley, someone should do the life of a horse in horse opera." A horse gets all the kisses and corn.

There is likeness in the early lives of the two top *vaqueros*, Autry and Rogers. Both were poor farm boys who took to the guitar while boys and got their big chance singing hillbilly ballads.

Oklahoma and Texas share honors in producing Autry. He was born Sept. 29, 1907, on a ranch near Tioga in Texas, moved as a small 'poke to a farm near Ravia on the Oklahoma side of the Red River. His grandpappy was a minister of the gospel and Gene sang in the choir. His father became a cattle buyer. Gene helped round them up, brand and dip.

Not ranching, but railroading, was Gene's ambition as a boy. He became a telegraph operator at eighteen. By then he had paid up on his guitar, purchased at age eleven for a dollar down and fifty cents a month. He was playing it in the telegraph office at Chelsea, Oklahoma, when that great roping Okie, Will Rogers, came in to send a wire.

Will was visiting his sister in Chelsea. He asked Gene to sing him a song, told him he should quit clicking the telegraph key and get on the air in person. Gene didn't recognize Will until he saw the signature on the telegram after the great humorist had departed. The humorist wasn't joking and Autry acted on his tip.

Roy Rogers, born in Cincinnati, moved when seven to a village thirteen miles from Portsmouth, Ohio. His father worked in a shoe factory in Portsmouth. Roy helped his mother and three sisters with farm chores until he was old enough to

take a job beside his dad. His dramatic debut was as Santa Claus in a school play; Roy still plays it in real life.

He took correspondence lessons in guitar playing. Soon he was a hillbilly entertainer and square dance caller. While working in the factory, Roy saved money to educate himself in dentistry. A visit to a horse breeding farm put him in the saddle and from then on he had the cowpoke virus.

Roy went to California during the hungry depression to work with the Okie migratory fruit pickers.

He played his guitar for the migrants and for road gangs. They joined in the choruses of the sentimental ballads, stomping it out with their hobnails.

In 1931 Roy got into radio as one of Uncle Tom Murray's Hollywood hillbillies. Soon he formed his own gang of itinerant musicians, variously known as International Cowboys, The Rocky Mountaineers and the Sons of the Pioneers. He applied at Republic Studios when he heard they wanted a new cowpoke lead.

**R**OGERS and Autry have been far in the lead of Western stars, but the breath of rugged Bill Elliott is hot on their necks. He arrived on the screen in a tux in society dramas, via Rockingham College and Pasadena Playhouse, which sure must have made him look sissie to the cattlemen who taught him, as a boy, to ride and rope and bulldog at the Kansas City stockyards where his dad was a commission man. Bill put away that tux a long time ago. He has made sixty Westerns for Republic where Roy Rogers also shines. Bill hit the bull's eye with "Wild Bill Hickok" and wants to do the life story of William S. Hart, the two-gun man of silent Westerns.

Cantankerous old Gabby Hayes has a lurid past. He was in burlesque for twelve years. He didn't strip (he always wore a beard). Gabby was forty-five when first he was histed on to a horse. He was busted then. At sixty-five he is loaded, drives a Cad convertible, lounges in tweeds and rings for the butler in his little ol' Palm Springs hole-up.

Another moola-stuffed comic of Westerns is Master Andy Devine who owns flocks of planes for shuttling passengers around California from the Devine airport. This three-hundred-pound bundle from heaven wanted to be a priest but fell on his face at age of five with a stick in his mouth. It scarred his palate and gave him a voice for horse opera and radio.

Giving up kissing girls must have been the supreme sacrifice for *Hopalong* Bill Boyd 'cause he always favored women over horses, being a natural romantic

lead, starred in Cecil De Mille's "The Volga Boatman." Women favor *Hoppy* too. Several married him 'fore he could get settled down with Grace Bradley for life. With silver hair, dressed all in black, astride a silver horse, *Hoppy* is a knight to inspire maidens to dream.

"Hopalong Cassidy" was the only late vintage film released to television. This did for Bill what "The Jolson Story" did for Al. He is in demand for radio, personal appearances and commercial tie-ups.

Lester Alvin Burnette had no sooner been christened than he smiled and got nicknamed Smiley. His parents were ordained ministers of the gospel. Smiley learned to be a good scout early.

He also learned to play fifty-two musical instruments, borrowed from friends, when he had a high school band in Astoria, Ill. Smiley was ready when Gene Autry called for an accordion player during a personal appearance at Champaign, Ill. The friendship of Autry sponsored Smiley's career as it has the fortunes of many young men of talent.

A genuine humorist, as well as musician, Smiley spouts gags and songs as he goes along playing with Charles Starrett in "The Durango Kid."

Starrett, handsome as an Arrow collar ad when he came to Hollywood from Dartmouth, was well fortified for the town. He had a B.S. degree and he had majored in philosophy.

A millionaire by inheritance from his grandfather, he is the *Durango Kid* by choice, and he rides his horse Raider for pleasure in and out of pictures.

Starrett holds a record for riding the brand of the same studio, Columbia, for thirteen years.

Handsome and singingest of the oncoming cowpoke *chanteurs* is Jimmy Wakely. He was the first cowboy to have his own type radio show. Now he has his own publishing company, a contract with Decca records, another with Monogram Pictures and four kids. Jimmy's one-sixteenth Cherokee Indian, like Will Rogers. The son of a major from Arkansas, he has everything—and lives next door to Doris Day besides.

Oh for a sixteenth shot of Indian blood!

The first cowpoke to the Hollywood manor born is Tim Holt, son of veteran actor Jack Holt, descendant of the first families of old Virginy.

A briar-smoking young gentleman and scholar out of Culver Military and UCLA, Tim is heavy with decorations from the war when he rode bucking planes over Japs. He is likely to become first of Western stars in the authoritative opinion of John Wayne and John Ford.

A dark-eyed Southerner of soft-spoken charm, Johnny Mack Brown dropped into the Rose Bowl to play football for Alabama and next thing he knew he was playing in the arms of Garbo, Shearer, Joan Crawford, Mary Pickford.

Johnny was taking a breather when Mae West spied him. That unquestioned authority on male and horseflesh invited him right up to be her leading man. When Mae finished with him, Johnny lit out for the tall cacti and fast horses.

Jennifer Jones's dad, Phil Isley, heard Monte Hale at a Texas bond show play his little ol' guitar. Monte picked cotton as a kid to earn \$8.50 to pay for it. Jennifer's pa sent him hitching for Hollywood with a letter to the chief of Republic, Herbert J. Yates.

Them horse operas sure do have diamond horseshoes like the Met, all right. Dowagers are attending in plaid shirttails. A man used to be hep if he had a tux but now he is not in unless he has Champion engraved on his suspender clasps and Trigger on his necktie ring.

THE END



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## Make Yourself at Home

(Continued from page 65) I do not think, graceful as her design for living is, that it's as attractive or as comfortable as Gail's.

There are only two approaches to apartment living: Whether to rent an apartment furnished or unfurnished. Miss Neal did the former; Gail the latter. Miss Neal's apartment is a duplex with a living room, a minute dining room and kitchen downstairs, and two small bedrooms upstairs. Before it, it has a scrap of a garden. Nevertheless, and solely because of its furnishings, I think—for one or two people—it offers less comfort than the Madisons' single room.

Miss Neal's living room has an open fireplace, wood-paneled walls—which are actually oyster white—a light yellow couch and chair and white lamps with white shades. Not bad!

**N**O, IT'S not. But it isn't very good, either. For it has no personality, whatsoever. Except for the distinguished painting over the fireplace and several nearby sketches, this apartment fails to reflect the vivid, alert personality of Miss Neal. The paintings reflect her because they belong to her. The rest of the room does not because it is what all "furnished to rent" places must be—completely neutral. I want to talk more about Miss Neal's minute dining room and also her upstairs bedrooms—but first I want to go back to Gail's "everything-in-one-room" plan.

Even a glance tells you that personality dwells in her apartment, and that here is a room in which people not only enjoy life, but think about life. The room reflects both culture and pleasure, as well as comfort. I feel it is a tribute to Gail that she did every bit of this decoration herself, even to painting the walls personally, and papering the dressing room. When she moved in, the walls were merely white plaster. The room was just a big empty rectangle with an "L" off it, leading to the kitchen. She did own a set of bedroom furniture—that is, a bed, a table and two clothes cupboards from her home in Westwood. But that is all. Every bit of the balance of the furnishings and hangings, she acquired through smart buying for that previously mentioned \$300.

Gail started by painting the walls a dark green, and as her overall theme for the decor, decided upon Chinese modern. This was very smart of her, since this style is not only eminently suited to California living, but it has simplicity, sophistication, beauty and practicality.

In Gail's case, having painted her walls dark, she used bamboo curtains at the windows and Chinese grass-squares made into a mat for the floor. Both of these are very inexpensive, demand almost no upkeep. I am sure you can find them in your local shops, and for any girl doing her own housework, they are ideal. The grass squares can be purchased one at a time, if economy demands that, and you can make a rug of them any size you desire.

Gail's next step was to center her room around her bed, turning it into a daytime lounging spot by the simple trick of putting it lengthwise along the wall and covering it with an excellent tailored spread made of a distinctive Chinese chintz. Her chiffarobes, in beige wood, were modern enough to blend readily into the Chinese decor, so she put them at either side of the bed, topped them with lamps that had Chinese figurines as their bases. Then to strike a properly formal note, which is quite necessary to a single room apartment so that it will never degenerate into a bedroom atmosphere, she hung two fine Chinese prints on the wall

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behind the bed. Her former bedroom table, she cut down in height, covered the top with a piece of the Chinese chintz she had used for the bedspread, placing it under glass, and thus changed a bed table into a very useful coffee table.

Occasional chairs, of woven reed, she placed near the entrance door, with one very good bamboo side chair and table against the wall to the right of the bed. So much for the "focal" point of the room. There is more to come, but again I can best reveal its virtues by contrasting it to Miss Neal's commercial apartment.

Let me emphasize that Miss Neal, in taking this apartment, was thinking only of temporary living. Since the furnishings are not her own, they are definitely no reflection upon her natural fine taste, and in this instance, they are not bad, anyway.

The Neal dining room is attractive to look at. Papered amusingly in red-steepled paper, with tiny dutch curtains at the window, with a round table and four matching chairs, it is superficially charming. But the actual space is so small that it must be impossibly crowded when, if ever, four people do sit there.

I feel it is infinitely smarter to do as Gail has done by converting a scrap of space into a serving bar. Cleverly, Gail had this bar put at an angle to the door of the kitchen, so that service could come in direct and water be easily attained. By leaving the one end of the half-bar open (and in this case it isn't even a half-bar but rather a quarter-bar), the tight feeling that exists in Miss Neal's minute dining room is entirely avoided. Gail has bar stools before her bar-corner, so that two may drink or dine there, easily, or a buffet for several can be gracefully served and eaten in other corners of the room.

**O**N THE other hand, sometimes deliberately "boxed-in" space is highly effective, and I have never seen it better illustrated than in the more interesting of the two upstairs bedrooms at Miss Neal's.

Actually, the room is only seven-feet wide by seven-long. However, by cutting a niche in the wall (actually the space over the stairwell of the duplex) six-feet-long by two-and-a-half-feet-wide, a most comfortable sleeping space was created with steps leading up to it. In the corner beneath the bed, there is one big, comfortable chair, next to the window. On the opposite wall, there is room for a small, compact dressing table. The effect is really very charming.

But, I still insist, it is better to take one larger room and give it change of pace, as Gail has done, by use of the quarter-bar, which indicates an eating spot, or even opposite the bar, by placing a lamp, a chair, a sturdy table beside a collection of books and records. Here, again, Gail showed her ingenuity by getting dime-store frames for the portraits of her friends, and painting the frames lacquer red to make them appear more expensive.

The reason these types of rooms are better is not alone a matter of appearance. Creative emotion, once generated, creates a mood—in the case of interior decoration, the mood of living more than on the surface—the mood of experiencing and sharing and wishing to make life more pleasant. This is an atmosphere worth striving for. I've no doubt that Miss Neal, too, will seek such an atmosphere when she is more settled in Hollywood. She is a newcomer and her plan of life out here is not yet entirely focused. But Gail and Guy Madison's plan is now clear and they prove—as other young people can prove for themselves, too—that imagination, good taste and wise shopping can make everyday existence into a very real kind of adventure.

THE END

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## I'm Thankful For . . .

(Continued from page 45) direct her picture, "East of Java." When a still camera-man waits around all day until 7:30 to take her picture, she brushes him off with, "Are you kidding? I'm too tired." If Shelley keeps this up, she soon won't have much for which to be thankful.

I'm grateful for Dan Dailey. One of the chief reasons for Dan's bust-up with his wife, Liz, all over now, thank goodness, was because he spent so much time helping a pal, he had no time for important matters like dinner and taking Elizabeth to the movies. A friend of Dan's, John Scott, composed the song, "Maybe It's Because." To write a song is one thing, to make it a hit is another. "I can't get anyone to plug it," John told Dan. So Mr. Dailey spent hours, and days, and weeks, working on top singers and band leaders. The song became a big hit. Dapper Dan became a big heel, in his wife's opinion. Then he had to start a big campaign to win her back. Never let him go again, Elizabeth, he's a wonderful guy.

I'M NOT too thankful for Tyrone Power. He complains too much when items not one-hundred-percent complimentary to him appear in print. He forgets the praise given him by the same columnists.

I'm thankful for Greer Garson's great sense of humor. Barbara Stanwyck was using Greer's favorite cameraman, Joe Ruttenberg, in "B. F.'s Daughter." I wondered, in my column, if this would start a feud between the girls, as Greer was due to start a picture of her own. Greer sent Barbara a kidding telegram. Barbara and her director "Pop" Leonard, called me to the set, hid me in a room in the rafters, and then invited Greer to a tea party. In the middle of the party, I gave out with a mock radio broadcast featuring a murderous account of the so-called feud. Greer laughed harder than anyone there.

I'm not at all grateful for Humphrey Bogart. I've never cared for exhibitionists. You can always be sure that when Bogey is holding forth on any one of his hundred and one peevs, a big crowd is around. But if you have a louder voice and can shout him down, he collapses rather meekly.

I'm grateful to Bob Hope for a million reasons. He doesn't rate himself so important that he doesn't have time for important things like day-by-day friendships and big-time benefits and the same laugh-making wit and gags in the commissary, for instance, with which he delights us on the air and on the screen. Bob gives more than money. He gives himself.

But I'm puzzled by Bing Crosby. He donates thousands of dollars to charity, but he won't part with a few minutes of his time if he isn't in the mood, and most of the time, he isn't. Recently, the Heart Association asked Bing to pose for a dollar-raising short to be shown in theaters all over the country. Bing agreed to do it. The camera crew called at the popular crooner's home. "He's playing golf," the butler told them. They dashed to the golf course and waited for Bing by the eighteenth hole. One hour later, someone told them Bing had gone to his home after playing the ninth hole. They dashed back to the house, saw his car with the golf clubs still warm. But—"Mr. Crosby is not at home," the butler told them blandly. The Heart Association informed Bing they were out \$300 because of the wasted day. Bing sent them the \$300, but how much more could have been raised if Bing would have raised his "mood" embargo and done what comes naturally to most people.



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I'm thankful for Claude Jarman. He's a boy who never forgets a pal. When Donn Gift, who played *Fodderwing* in "The Yearling" with Claude, was so ill at the Motion Picture Relief Home, Claude visited him nearly every day. That was mighty nice friendliness.

I'm not too grateful for Spencer Tracy. He's too moody. You never know whether he will kiss or kick. I'm a girl who likes to know.

I'm not only grateful for Susan Peters, but she makes me feel ashamed when I grumble over everyday trifles. There must be dark moments when Susan's burden is very heavy for her to carry. Those, she keeps to herself. But that pale little face in public has a radiance that reaches to heaven itself. I have never heard her complain. I have only heard her discuss her plans, present and future.

**LOU COSTELLO** is high on my list of "Thank You's." When Lou lost his only son in a tragic swimming pool accident, he didn't waste precious energy feeling sorry for himself. He sublimated his grief in the building of the Lou Costello Youth Foundation to help underprivileged children. The project has ruined Lou's health and almost bankrupted him. But, as of today, the Foundation is still open and Lou is still finding means to keep it open. Lou is so much more worthwhile in this world than say, Errol Flynn, who seems to have one creed only—to have a good time.

The same "Thank you's," go to Douglas Fairbanks. Doug has done more to help the poor kids and adults in Europe than any other non-government individual in the United States. As head of the committee for CARE, Doug has spearheaded an assembly line of life-giving food to the undernourished people of Europe. I used to like the senior Fairbanks when he leaped castle walls to rescue damsels in distress. I love his son for rescuing hungry thousands in distress.

I'm thankful, too, for the way new talent has been getting a break and for the manner young players like Wanda Hendrix, Colleen Townsend, Vanessa Brown, Mona Freeman and Janet Leigh have been conducting themselves. If these kids bring dishonor to Hollywood, I'll be very surprised.

I just hope they don't grow up into tantrum-throwing stars like Bette Davis. If I had written this story ten years ago, I could have been thankful for Bette. But not now, or rather, starting about five years ago. I don't know what happened, but all of a sudden nothing can please Miss Davis. Her cameraman is no good—she'd only had him for years. She battles with her directors, her producers, her everything. And in New York, when she can't get the special hotel suite she wants, her indignation is heard three thousand miles away. I think fundamentally, Bette is kind, and likes people. But her nerves are keyed so high she just has to let off steam or bust. Now that Bette has secured her freedom from Warners, perhaps things will take a turn for the better.

Then there's Hedy Lamarr. I don't think that Hedy has ever cared for anyone except herself in her whole life. That explains why she is so unhappy, and why I'm not thankful for Hedy.

Couldn't close this "Thankful" story without Jimmy Durante. Wotta guy! I love the way he pushes his former partner Eddie Jackson forward at all parties and all benefits. He plays while Eddie sings! Jimmy has a heart of gold.

And finally, I'm thankful for Vic Mature, Betty Hutton, Paul Douglas and Robert Cummings. They may not be the world's greatest philanthropists, but they're always fun to be with. And never sell fun short, especially in serious-minded Hollywood.

THE END

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# INSIDE STUFF

(Continued from page 28) would look even better if she didn't slump. That slump, we're told, dates back to the time Judy was a plump, full-chested girl who was a bit embarrassed over her extra development. Didn't hurt Jane Russell any . . . Hollywood could use twenty psychiatrists working day and night and never get straightened out. Take the man who married a beautiful young star who gave him everything, including a career, and who now spends most of his time alone, in cocktail bars. Or the young man who pursued a young actress until he got her as his wife and, six months later, was secretly dating an older woman. Or the actresses who marry well-established men, harass them into looking after their wifely movie interests exclusively, and then, with their job and income gone, cast them off . . . What this town needs is a good five-cent spanking.

**Television Dream Boy:** It took television's ace star, Milton Berle, who came to Hollywood to make "Always Leave Them Laughing," to divide the town into two camps—those who like him, a minority by far, and those who don't.

Boiled down, it seems that those who worked in close contact with Berle through the years, who know him off screen, off television, off radio, are for him one-hundred-percent. The others, and, especially, rival comedians, can't stand him.

"Gag stealer," they sneer, and yet Berle will sweat his brains out for days to think up a new gag and in the past ten years has spent over a quarter of a million dollars for jokes that are filed in cases, drawers, desks and Berle's head where, exactly at the right moment, they come tumbling out.

He works like a dog, forgetful of time, fellow performers, place. This, of course, endears him to almost no one except the public, who have elected him one of their favorite night club performers and Mr. Television himself.

A blue-eyed, friendly kinda guy with a sweet smile and brown hair that constantly needs trimming around the neck, Berle is the only man I know who crouches standing up. His peculiar stance only adds to his funniness, especially when he dons ridiculous make-up and vulgar attire for his night club row-



A surprise two-some: Ginger Rogers and Greg Bautzer dine at the Mocambo



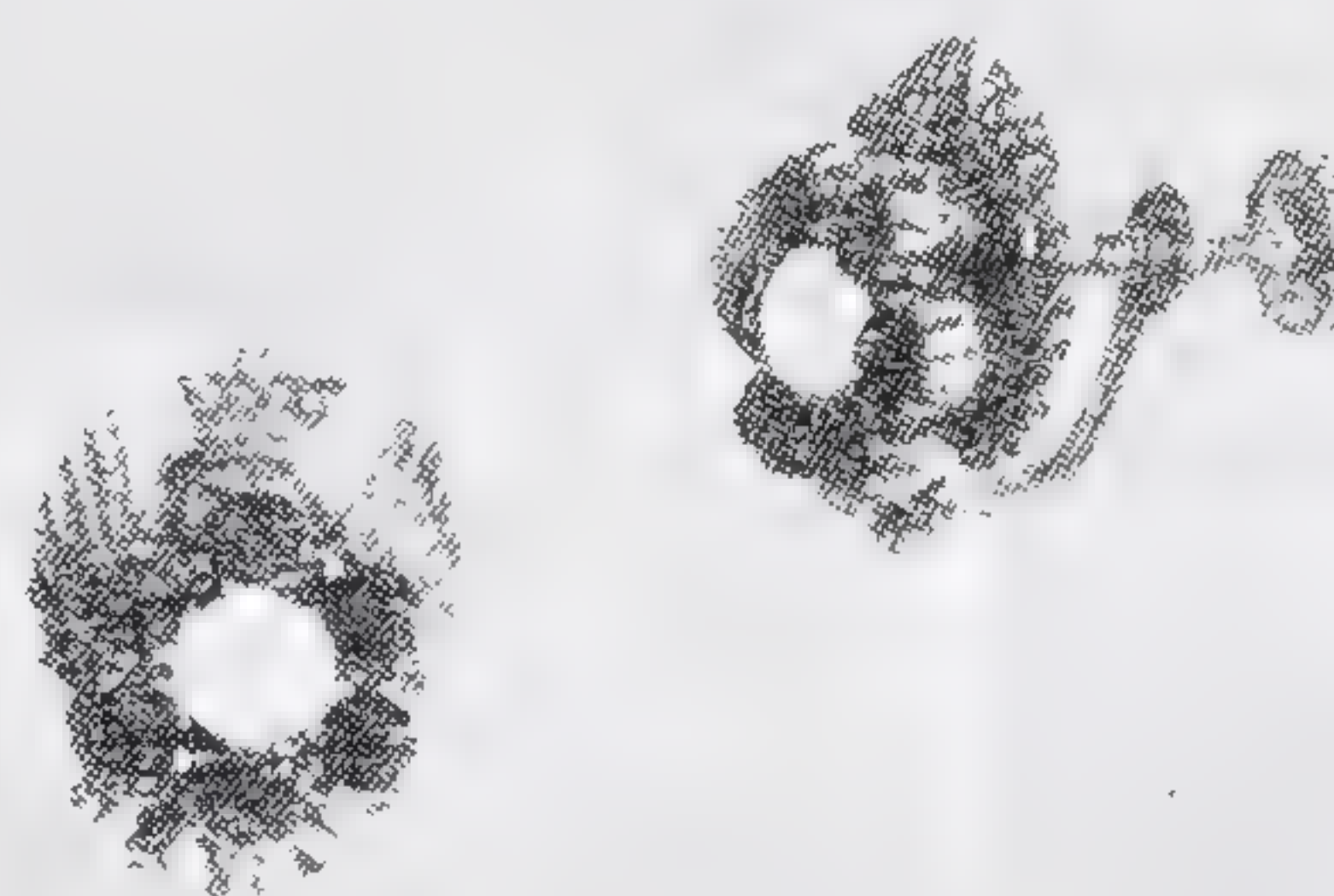
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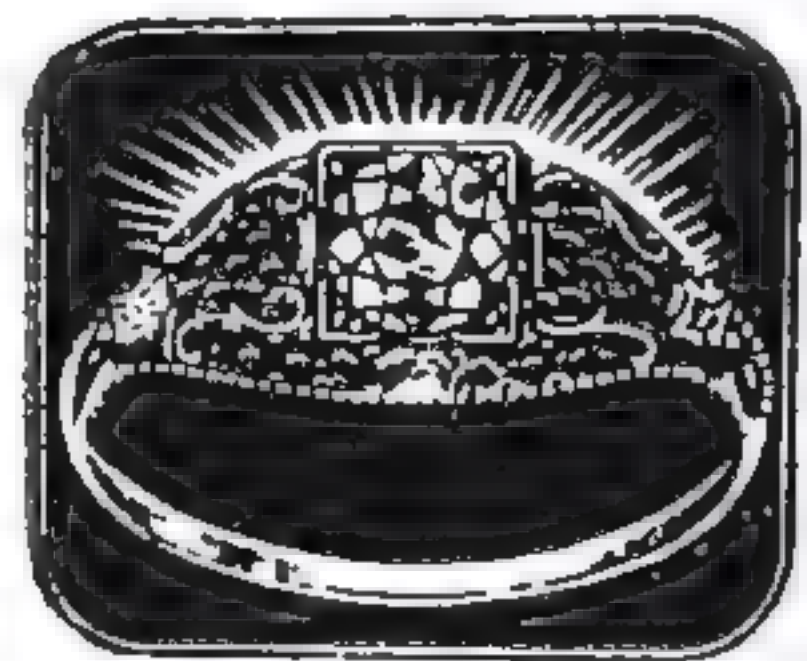
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## INSIDE STUFF

diness.

The dozens of unsolicited "I Love You, Daddy," heaped upon him daily by his four-year-old Vicki, mean the world to him. He loves people around him. He'll invite eight or nine people to lunch with him every day at the studio, and in New York, will take an entire roomful of people off to the Copa or some night spot. A pushover for a fellow actor, he'll sit down and write whole monologues for actors trying out new spots or searching for a new act. On his own television show, he not only aids in the writing, but directs the show himself and even oversees the musical arrangement. When he attempted the same thing in Hollywood, he met instant criticism.

He's appeared at more benefits than probably any other actor and his twenty-four-hour television appeal for the Runyon Cancer Fund, is still the talk of his home town, New York. Oddly enough, his closest friend in Hollywood is another comic who never shirks a benefit—Red Skelton.

Berle's been in Hollywood before. Before he was ten years old, he was making movies with John Bunny and Flora Finch, with Pearl White in "The Perils of Pauline" and in comedies with Chaplin. He is married to beautiful Joyce Matthews who, with his ever adoring mother and his beloved Vicki, are with him in Hollywood.

Housewife Problems: Diana Lynn (married to John Lindsay), and Mona Freeman, wife of Pat Nerney, were discussing their household problems.

"My trouble is having food in the house for dinner," Diana sighed. "I'm off too early to telephone for groceries and by the time I get out of the studio in the evening, the markets are closed."

"Oh, I solved that by having Pat stop by from his office and picking up the groceries," Mona said.

Diana shook her head. "John wouldn't do it, I know," she said. "I'm sure he wouldn't."

A few evenings later, Pat came in late with his groceries. "I'm late this evening," he said, "but I was showing John Lindsay where certain groceries were on the shelves. He had a list a mile long."

Mona only smiled, but the next day, she called across the studio lot to Diana, "Congratulations." Diana waved back.



Comedy hit! Kirk Douglas, Milton Berle on "Always Leave Them Laughing" set



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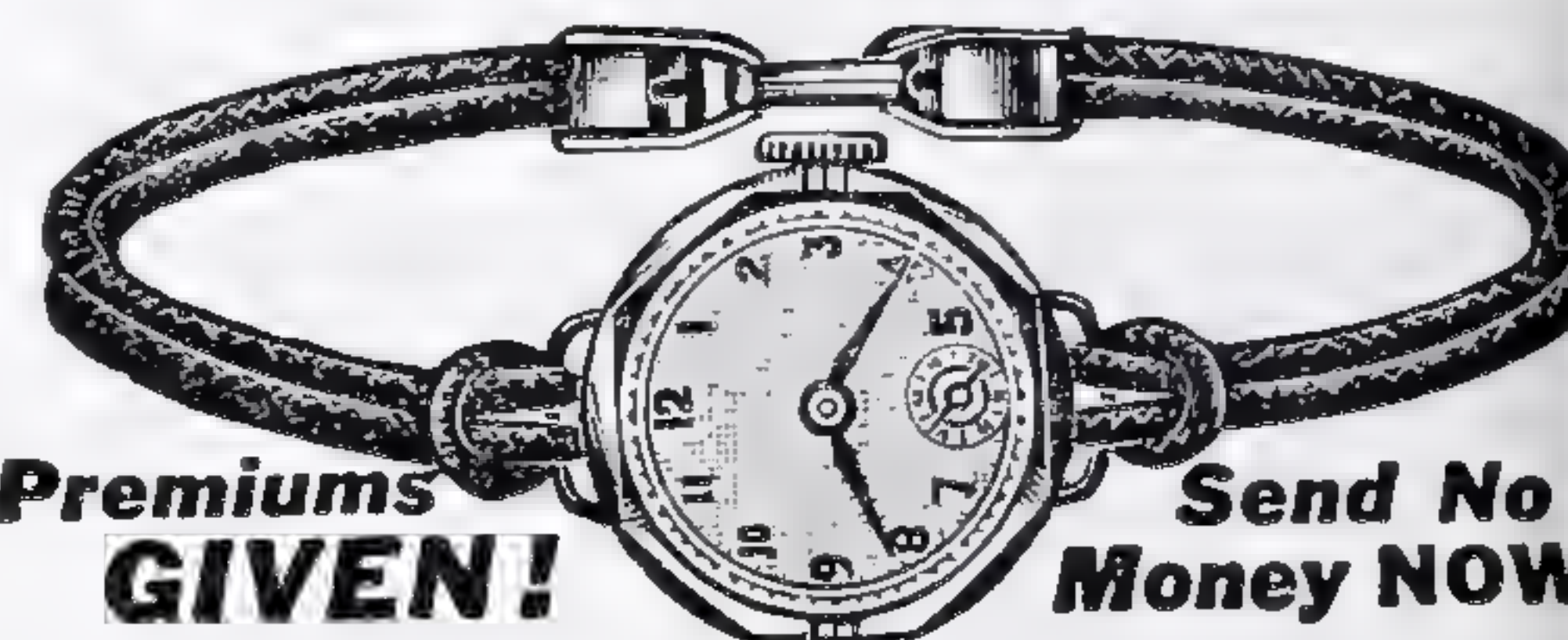
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## Sadie Hawkins Hijinks

(Continued from page 60) Dick Clayton and Bob Arthur. The party was well underway when a strange noise—"shmoo-lo"—sounded from the driveway. And there was "The World's Biggest Shmoo." A Shmoo is the lovable animal friend of Li'l Abner. Betty, dressed as the jug-totin' Mammy Yokum, knew Shmoo was the missing Bob Arthur. But her guests tried, in vain, to guess its identity.

The games were fun. First a foot race, to establish partners for the day. No boy stood a chance, particularly Shmoo, with his feet tied to a sheet. Marion Marshall caught him right off.

Then there was horseshoe pitching and the girl with the highest score won, for her prize, her choice of any gentleman as her supper companion. Marion won, and, a second time, chose Shmoo. She forgot, since his hands were confined, she would have to feed him.

Apple-bobbing followed. The boys had to get as many apples as they could via the ducking process, no hands allowed. Every apple a boy got allowed him to refuse to dance with the girl who held the number that matched the one on the apple.

There was also an old-fashioned potato race. A girl to each line, with a boy holding the sack at the end, into which the potatoes were dropped.

Betty's menu was: Pigs in blankets, raw turnips (of course!) with their tops on, roasted potatoes, barbecued corn, pumpkin pie and cider punch. Each recipe is enough for ten or twelve people.

**PIGS IN BLANKETS**—Place 3 lbs. pork sausages in large skillet with ½ cup water. Cover and cook five minutes. Remove cover and pour off water. Fry until brown, being careful not to overcook. Roll in flour and dip in the following batter: Let one 12-oz. bottle beer stand open until flat (8 hours). Mix and sift 1½ cups sifted flour, ½ tsp. salt, 1 tbsp. sugar and 2 tsp. baking powder with the beer. Drop into deep, hot fat (365° F.) and fry 3 to 5 minutes, or until golden brown. They may be made early, reheated later. They may be "dunked" in chili sauce as you devour them.

**BARBECUED CORN**—Drain two No. 2½ cans whole kernel corn. Place liquid in saucepan and boil, until it is reduced in half. Place corn and liquid in casserole with ½ cup chopped green pepper, ½ cup chopped pimiento, ¼ cup brown sugar, firmly packed, 2 tsp. salt, ½ tsp. chili powder. Dot top with ¼ cup butter. Cover and bake slowly ½ hour.

**CIDER PUNCH**—Mix 1 gallon cider, 1 cup lemon juice and ¾ cup grenadine. Chill.

**PUMPKIN PIE**—Have ready, one unbaked chilled 9-inch pastry shell. Combine ¾ cup brown sugar (firmly packed), ½ tsp. salt, 1 tsp. cinnamon, ¼ tsp. each ginger, cloves and nutmeg. Mix until smooth. Add 1½ cups canned pumpkin, 1½ cups milk, 2 slightly beaten eggs, and 1 tbsp. molasses. Beat well; pour into chilled shell. Bake in hot oven (425° F.) 30 to 40 minutes or until knife inserted in center comes out clean. Top with whipped cream.

A Sadie Hawkins celebration, you know, is something of a cross between Hallowe'en and Thanksgiving. It's the season for corn stalk and pumpkin decorations with an old victrola supplying square dance tunes and guests suggesting favorite games.

The gang at this party are in the following films: Robert Arthur, "Twelve O'Clock High"; Dick Clayton and Kathleen Hughes, "Mother Is a Freshman"; Darryl Hickman, "A Kiss for Corliss"; Betty Lynn, "Father Was a Fullback"; Marion Marshall, "I Was a Male War Bride"; Johnny Sands, "Massacre River."

THE END

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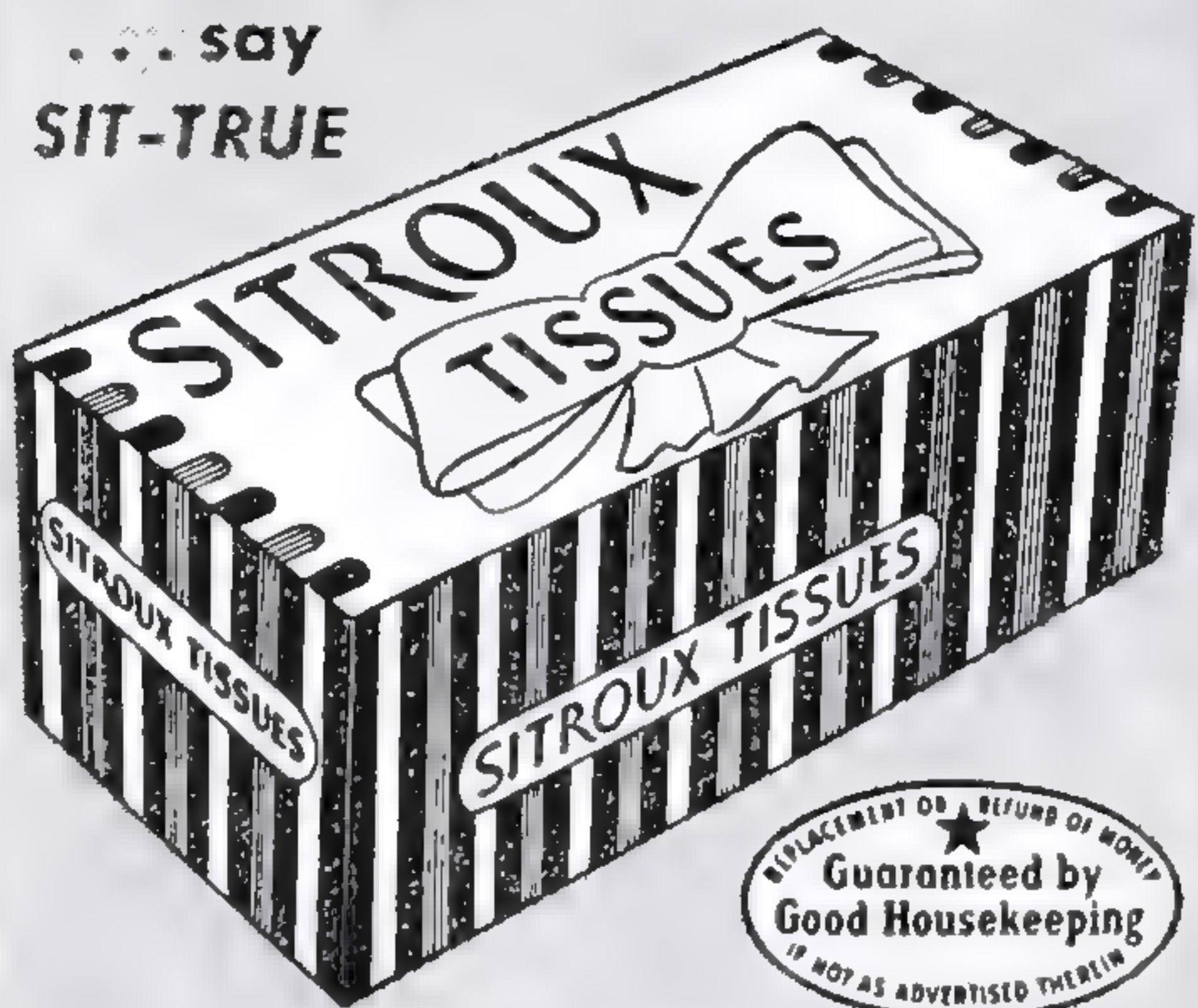


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## What Should I Do?

(Continued from page 8)

Dear Miss Colbert:

I am in love with a girl who has recovered from polio. Before she was stricken, we got along fine. Now I try to prove to her that I still love her, but she is cold and distant and sometimes ignores me.

I would appreciate it if you would tell me how to prove to her that I still love her; I don't just feel sorry for her. Even if she never will be able to walk again, I could be a good husband to her.

Pietro F.

*I wonder if you really understand yourself. This is what I mean: There are men (and women, too) who are capable of making martyrs of themselves, not out of truly deep love, but because of a desire to be heroic. I feel certain you are sincere, but I wonder if you have thought as much of this girl's viewpoint as of your own desire to do "the right thing."*

*It requires an enormous amount of vitality to be in love; a person recovering from a serious illness is usually so busy rebuilding strength that there is no inclination to spend that strength in protestations of devotion. This girl may want only peace, quiet, rest and temporary freedom from all responsibility.*

*Try to do only what will please this girl and aid in her recovery.*

Claudette Colbert

Dear Miss Colbert:

My brother is nineteen and I am fourteen. Recently he graduated from junior college and entered a business bought for him by my father. He is rather good-looking, intelligent and conceited. He tries to make me over to suit him. He says I am moody and have a bad temper.

Most of our arguments are little squabbles, but on two occasions now he has struck me very hard. I believe he does this to please his conceit and vanity rather than to teach me anything.

How can I stop this? I have asked my parents to make him stop, but they think he is absolutely perfect.

Nanetta V.

*I realize, of course, that I am only getting one side of the story from you; perhaps your brother would tell a very different tale. However, no matter what you do, I don't think your parents should permit your brother to strike you.*

*Your only defense is to keep out of your brother's way and not enter into arguments with him. Think what you wish, but guard your expression.*

Claudette Colbert

*Have you a problem which seems to have no solution? Would you like the thoughtful advice of*

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## The House That Dreams Built

(Continued from page 62) that built the Dream House), David Miller of Producers' Council, and many other prominent movie, business and publishing folks.

However, as soon as the party arrived at Warrensburg, Lon McCallister, who just couldn't wait to meet the other MacAllisters (even if they did spell their names differently), went over to the house by himself. He found it quickly enough, and he found Mrs. MacAllister and her five-year-old son Rusty. But, he also found that the new house at 10 James Street was not ready for visitors or guests; was not, in fact, ready for its new owner.

Workmen were still around, putting up last minute fixtures. Vans had just left. Some of the furniture was still in crates. Mirrors and pictures hadn't been hung.

And Mrs. MacAllister, the proud and lovely owner of the prize house, was unable to do a thing. She was still hobbling about on crutches, the result of an early spring skiing accident. For, a widow since 1945, Mrs. MacAllister has been supporting herself and Rusty by teaching skiing.

"Well!" said Lon. "You certainly can use an extra pair of hands around here. I'm glad I came early. I'll show you how this McCallister gets things done. Where do I start?"

"Here's where I shine," said Lon, assigned to bed-making. "This is the way we turned sheets in the Army," and he went to work.

BY THE time he had finished, the others had arrived. And in the little time left before the ceremonies were scheduled to begin, everybody turned to and lent willing hands. And by the time that almost all of Warrensburg had gathered on the new lawn and it was time for the Photoplay Dream House-warming to get under way, the house was settled.

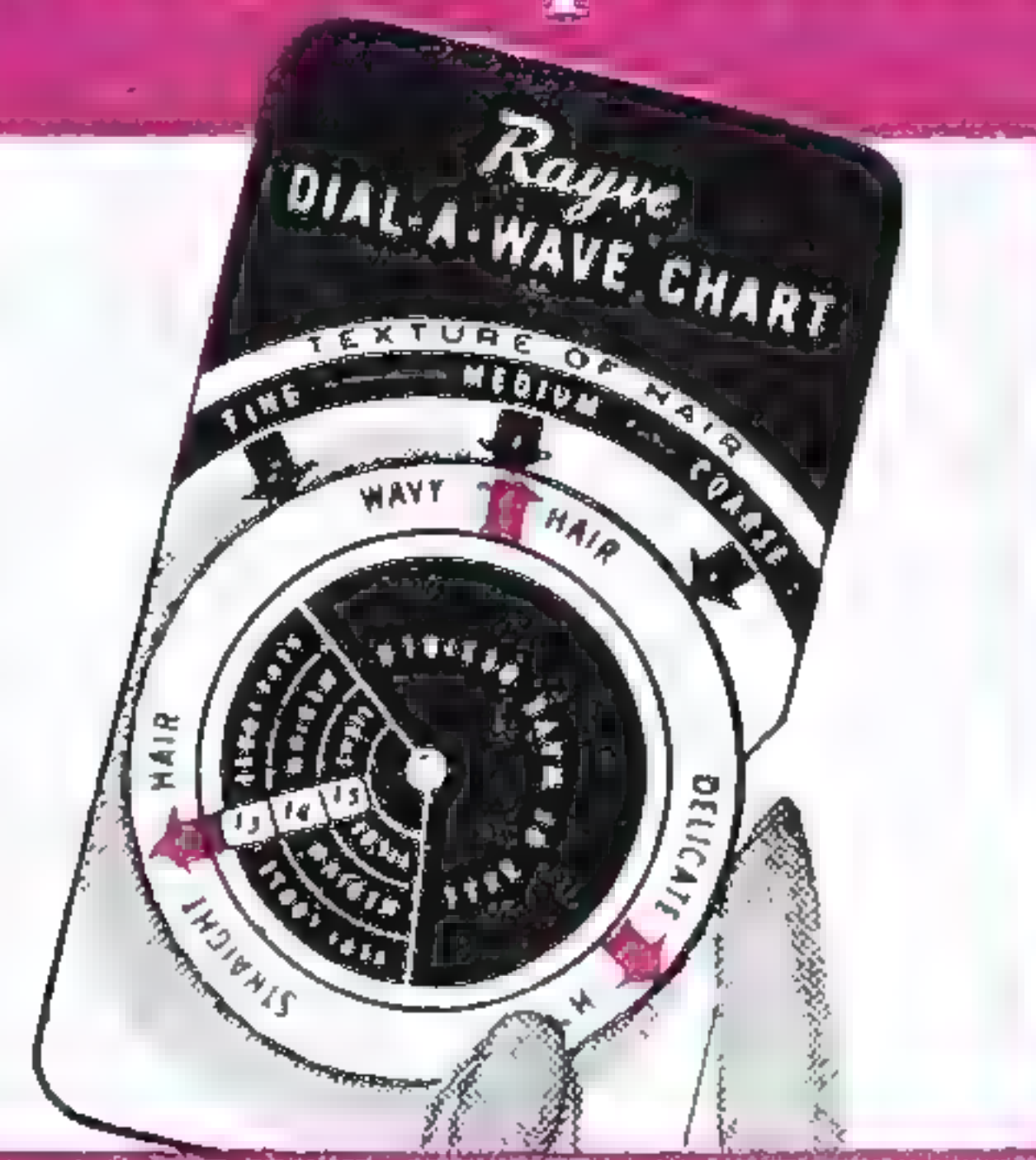
What a housewarming it was! Carl Madison of Glens Falls station WWSC set up his mike right in the living room. While he interviewed Adele Fletcher and Virginia MacAllister, Lon McCallister and Don Buka took turns "Belvedering" five-year-old Rusty, who didn't understand why he couldn't play with the kids outside.

Mr. Griffin, owner of the local lumber company that built Virginia's house, took Don DeFore and Marilyn Monroe on a tour of inspection. He showed them everything, from the specially ordered chimney to the huge basement, not in the original plans, which was included after a special request by Rusty. Then the microphone was set up on the lawn outside the new home so that all of Warrensburg could see the presentation ceremony, as Adele Fletcher presented Mrs. MacAllister with the deed and not one, but three keys to the home that over 250,000 Photoplay readers wanted for their own. Virginia beamed with joy, but looked for her son. Rusty was right there, making it clear to everyone that, although only five years old, he was the man of this wonderful new house. And Donald Buka expressed the sentiments of all when he said, "It's perfect. Everything's perfect. A perfect home for a perfect owner. We're all proud to be here."

After the presentation ceremony, Photoplay hosted a cocktail party at the Colonial Arms in Warrensburg. And everyone arrived on time, members of the National Retail Lumber Dealers Association, Warrensburg townspeople, Photoplay editors, everyone, that is, but the four movie stars and Virginia MacAllister. They were still at 10 James Street. As Don DeFore put it—"It just wasn't fair to leave all the cleaning up to Mrs. MacAllister. She had won a new home, and we wanted

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to have it all polished up for her." Working with the new vacuum cleaner, Marilyn Monroe proved her talents weren't only in movie-acting. Don DeFore replaced the furniture which had been disarranged. And Don Buka emptied ash trays and unpacked more of the winnings that were still in cartons.

Actually, the Dream House was a dream that came true in many ways. Over a year ago, it was only the dream of an idea. Then it became the architect's dream of the ideal home for the ideal American family, industry-engineered by the National Retail Lumber Dealers Association. As soon as Photoplay announced the Dream House contest, it became the dream of over 250,000 Photoplay readers who entered the contest. And, finally, the dream came true for the winner, Mrs. Virginia MacAllister and her son Rusty, when they stepped over the threshold of their new home in Warrensburg.

This also is a story of big hearts. The big heart of Virginia MacAllister who was determined to make a home for herself and young son, and saw her determination win out. The big hearts of the leaders of the lumber industry who built the home, came to Warrensburg for the housewarming and returned with the idea of building many, many more just like it throughout the country. The big hearts of the many Photoplay advertisers who donated the furnishings and equipment for the home. (Photoplay says a great big heart-felt *thank you* to all of them listed on page 107.) And, of course, the big hearts of movie stars Don DeFore, Lon McCallister, Donald Buka and Marilyn Monroe, who not only rolled hundreds of miles to be present, but also rolled up their sleeves to make the new house a real home.

The Industry Engineered House promoted and built by the National Retail Lumber Dealers Association, Washington, D. C., has a kitchen, bath and heating unit by Borg-Warner; Hardwood Floors by E. L. Bruce; Framing Lumber, Sheathing and Siding by Weyerhaeuser; Insulation by National Mineral Wool; Roofing by Asphalt Roofing Industries; Millwork by Ponderosa Pine; Gypsum Wallboard by Gypsum Association.

Sherwin Williams Paint was used inside and out; matched Schlage locks were installed; aluminum flashing and nails were furnished through Armstrong Sales Corporation; modern vitro-liner packaged



Close shave: Lon McCallister decided he'd rather miss his morning shave than miss his train to Dream House opening, made up for late start in train washroom

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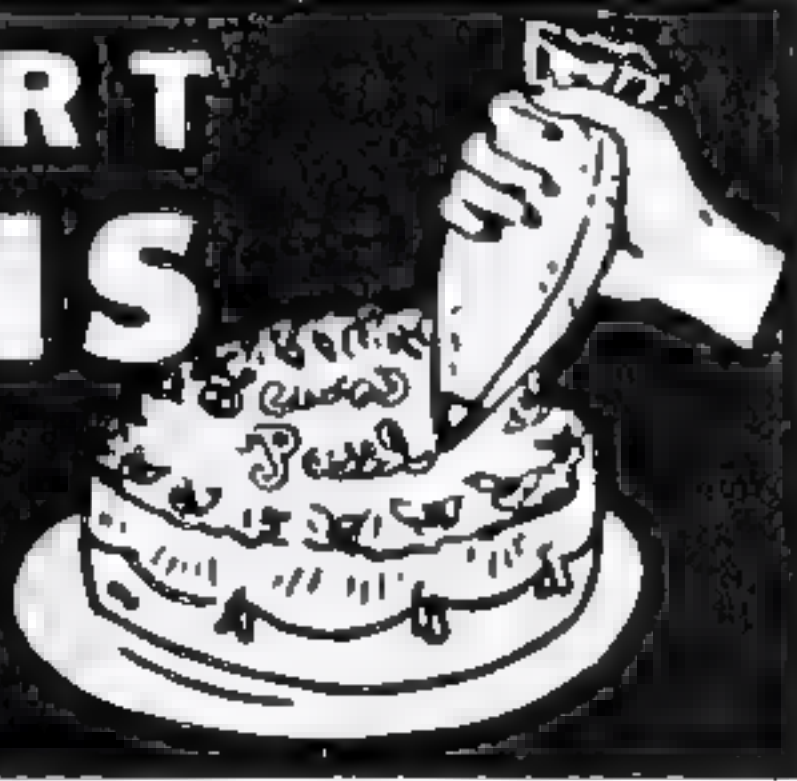
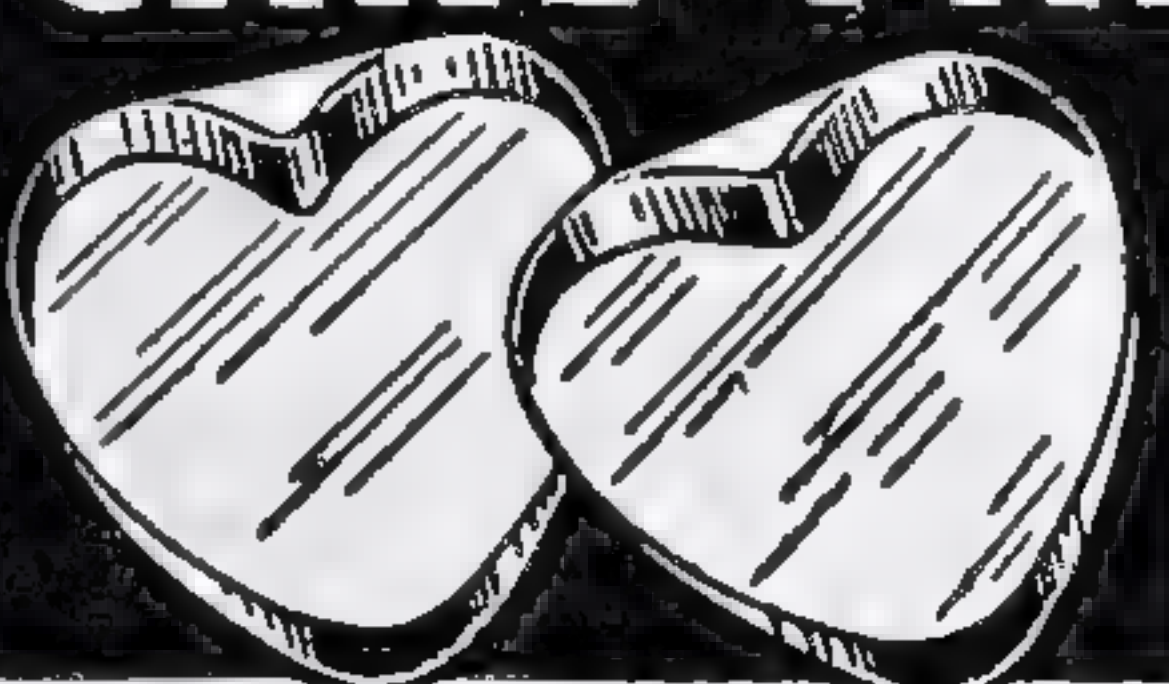


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chimney was furnished by Combustion Engineering; Creo-Dipt gray stain was used to finish the cedar shingles; Marsh Wall products of Marlite Tile were provided for the kitchen and bath. Griffin Lumber Company furnished all supervision and materials such as nails, cellar window areaways, Glens Falls cement, and building paper.

The Dream House Furnishings were:

Rugs and Carpeting by

Alexander Smith & Sons Carpet Co.

Clothes Washer, Dish Washer and

Gladiron by Thor Corp.

Two Bedroom Suites by

Mengel Furniture Co.

Upholstered Living-room Suite by

Kroehler Mfg. Co.

Dinette Suite by Mengel Furniture Co.

Crosley Radio by Avco Mfg. Co.

Desk and Bookcase by

Mengel Furniture Co.

Cedar Chest by Lane Chest Co.

Closet and Wardrobe Accessories by

E-Z-Do and Princess House

Electronic Blankets, Beauty Rest

Mattresses by Simmons Co.

Window Shades and Drapes by

Clopay Corp.

Sheets and Pillowcases by

Dan River Mills, Inc.

Towels by Dundee Mills, Inc.

Shower Curtains by

I. B. Kleinert Rubber Co.

Wallpaper by United Wallpaper

Vacuum Cleaner by

Apex Electrical Mfg. Co.

Lamps for Bedroom, Living Room and

Kitchen by Certified Lamp Makers

Modern Hall Clock and Door Chimes by

NuTone Door Chimes

Ozite Under-rug Cushions by

American Hair & Felt Co.

Carpet Sweeper by

Bissell Carpet Sweeper Co.

Flatware Service for Four by

Dirilyte Flatware

Refresher Boxes for Storing Food by Ruzak

Shelving and Doilies by Royleedge Co.

Mirrors by Donnelly-Kelley Glass Co.

Electric Toaster, Never-lift Iron and

Cordminder by Proctor Electric Co.

Jewelrite Brushes and Dresser Set by

Pro-Phy-Lac-Tic Brush Co.

Fire King Ovenware, 53-Piece Set Jade-ite

Dishes by Anchor Hocking Glass Co.

K-Venience Closet Fixtures by

Knappe and Vogt

Rubber Kitchen Accessories by

Wooster Rubber Co.

Coffee Table by Michigan Seating Co.

Men who contributed time, labor and

cooperation to the erection of the Photo-

play Industry Engineered Home were:

Fred Dixon of Union Fern Furniture Com-

pany; Lawrence Griffin and Merle Smith

of Griffin Lumber Company; Lee Orton of

Orton's Home Shop; Leonard Herrington;

Harry Higgins; E. C. Martin & Son; Em-

mett Bennett; Ernest Duffany; J. L. Wat-

kins & Son. The Village of Warrensburg,

New York, furnished front sidewalk gratis.

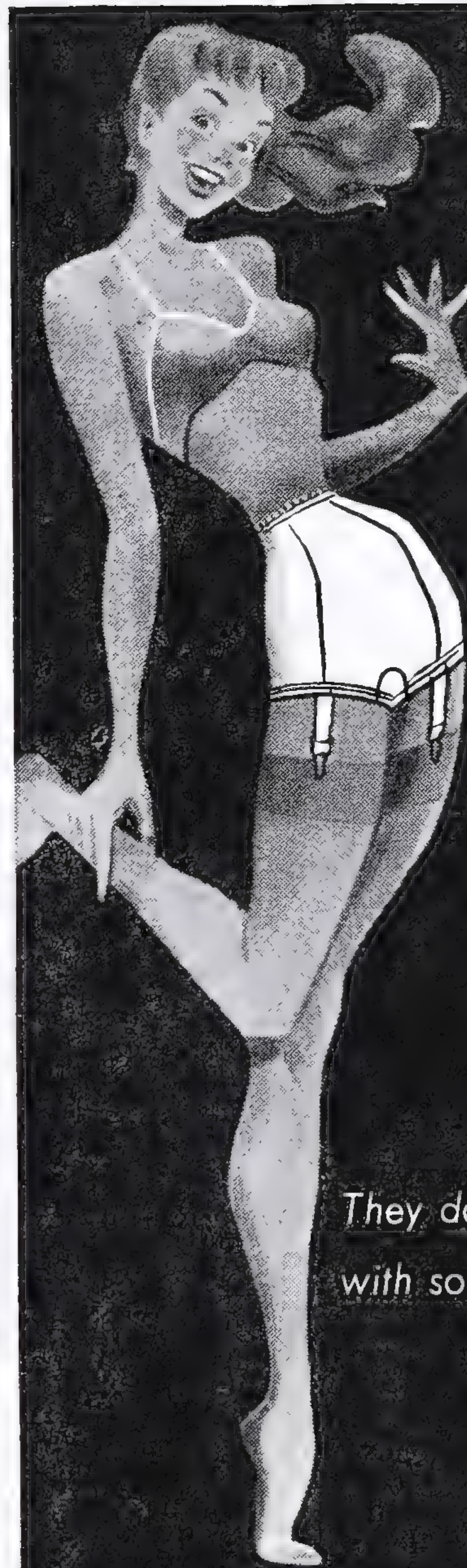
THE END

## PAGING

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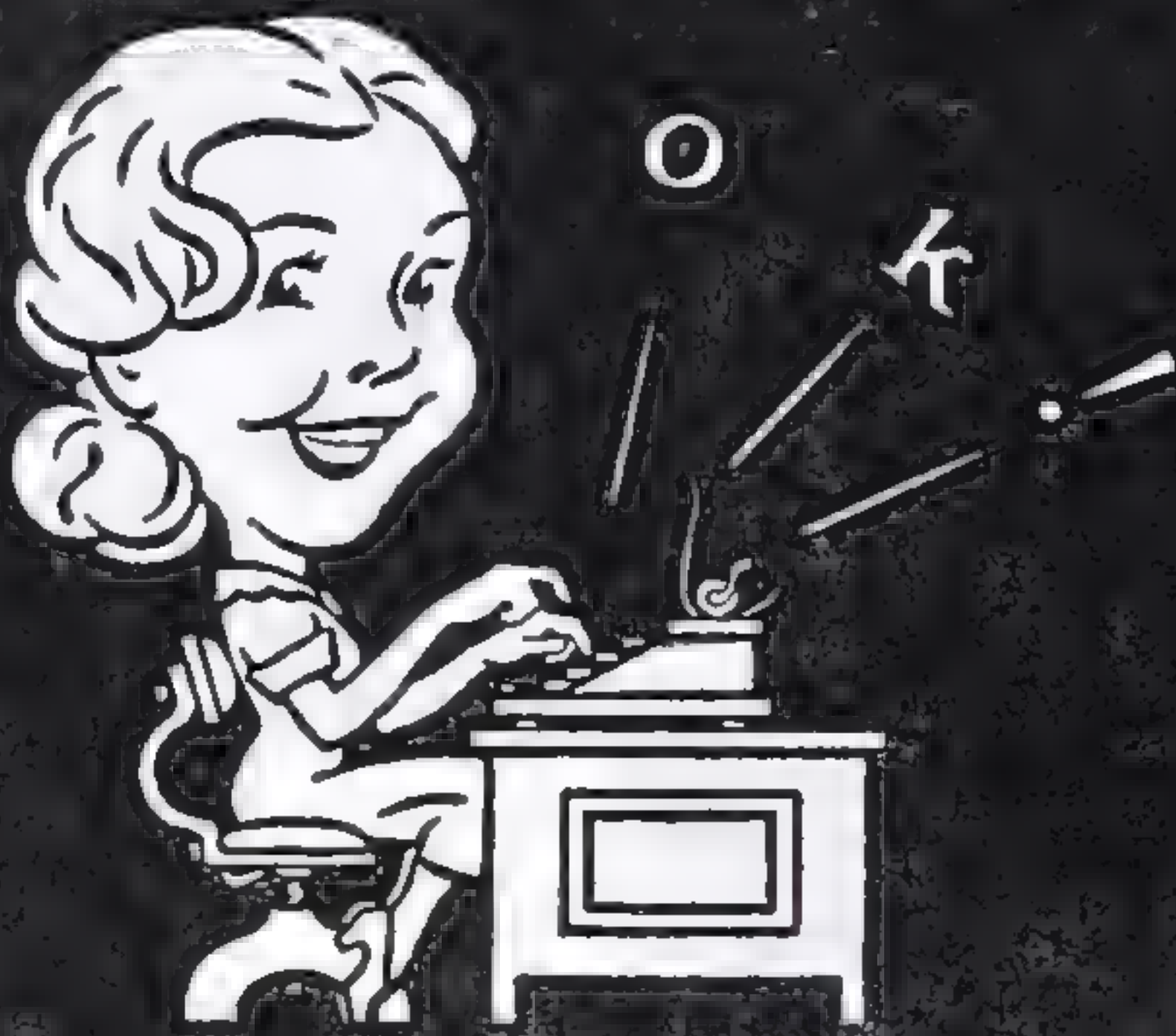
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## She's Younger Than Springtime

(Continued from page 59) dubbed in.

She lives on excitement and tremendous energy and is probably the sunniest girl in town. She owns one bottle of cologne and eight lipsticks in varying shades—all souvenirs of Ciro's restaurant. She also still wears the black spangly formal she bought for her high school junior prom. Her rosy cheeks are her own. So are her naturally bright eyes; big and brown. She hasn't plucked her eyebrows since she graduated from high school. Lipstick and mascara are her only make-up. She uses a brush to apply lipstick, says it's wonderful, once you get the hang of it. She also covers her face with a tiniest speck of oil—to give it shine, a look she likes. About every three or four weeks she takes time out to use bright polish on fingernails and toe-nails. At other times, her nails are natural.

SHE hasn't taken a tub bath in three years. After her morning shower she gives herself a thorough talcum dousing. She applies an underarm deodorant every day. She always plans to do morning setting-up exercises, but never has the time.

She's ten pounds lighter today than she was in her first picture—by choice. She cut out bread, potatoes, desserts and candy. Sensibly, though, she eats a hearty break-fast—fresh fruit, eggs, toast and coffee. She's a good cook. But her mother is doing the cooking now, although Janet still makes a marvelous Roquefort salad dressing for special occasions.

She has one of the smallest waistlines in Hollywood (twenty-two inches), and one of the fullest busts (thirty-six inches). She's a sturdy five-feet-six-inches tall, weighs 116 pounds, and she wears a size six shoe and owns ten pairs of dress and sports shoes and four pairs of evening slippers. Her fancy shoes are high-heeled, upon advice of studio. Her day clogs are mostly Mary-Janes, with flat heels and button straps. She dislikes frills and bows, sleeps in tailored silk pajamas. However, she has lots of beachy skirts and blouses, eye-stopping, strapless sun-dresses which are startling over her figure. She keeps tan all year 'round, thanks to an hour each Sunday morning in the back yard, shared by three other families. She doesn't care much for the beach.

She wears ventilated all-rubber girdles under evening things and panties at other times. Her underwear is very simple; no lace, nothing imported, nothing custom-made. She buys everything over depart-ment-store counters; shorts, slips, hosiery. She has black slips for dark evening clothes, nothing else darker than pink. She has trouble buying bras; because she's full, but slim-backed. Fancy shops can't fit her, so she buys inexpensive but well-fitting bras at the Broadway-Hollywood. She prefers shorts to housecoats around the house; she never walks barefoot.

She's belt-crazy; has a dozen good belts, mostly leather, no bangles. She just bought her first fur; a stole, all she could afford—but mink. Figures she can wear it for ten years, at least.

She wears her slightly curly blonde hair long—in the same style she's worn for the past ten years. She likes long hair on young girls. Her mother gave her a permanent when she was eight years old. She hated it, and will never have another. Every night she brushes her hair with a utility drugstore brush. And four or five times a

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## Jennifer Jones' LOVE AFFAIR

Read Elsa Maxwell's revealing story on newlyweds Jennifer Jones and David O. Selznick in the current issue of

## PHOTOPLAY



## POLLY "PLANTER" PARROT

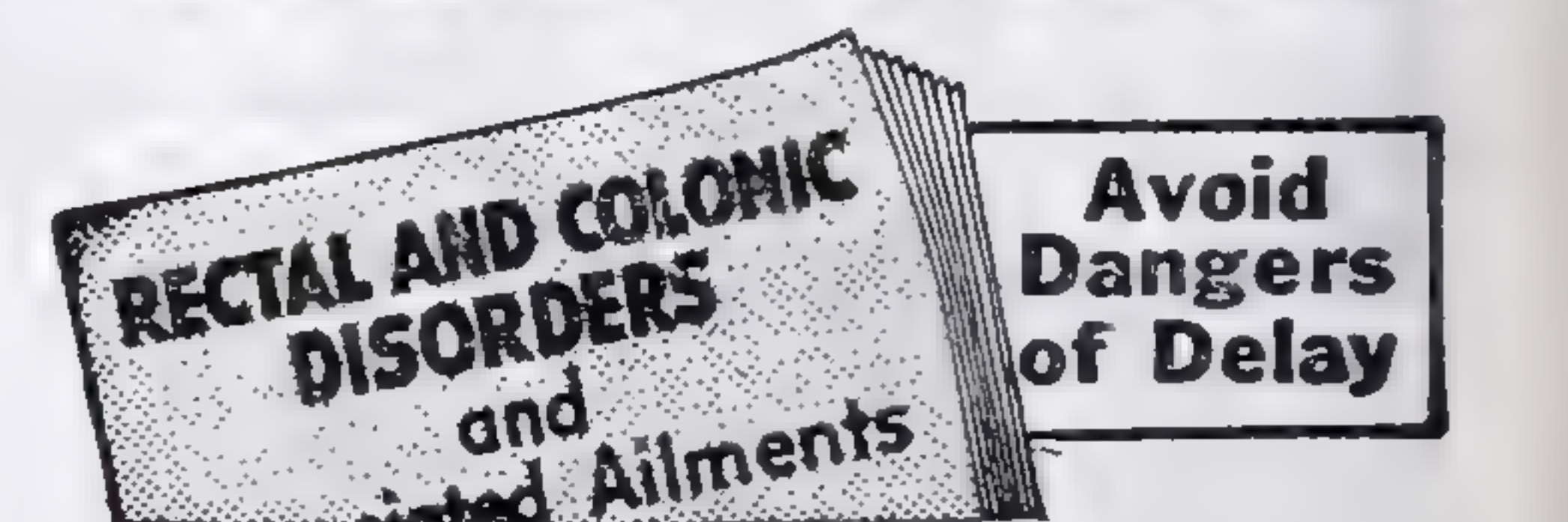
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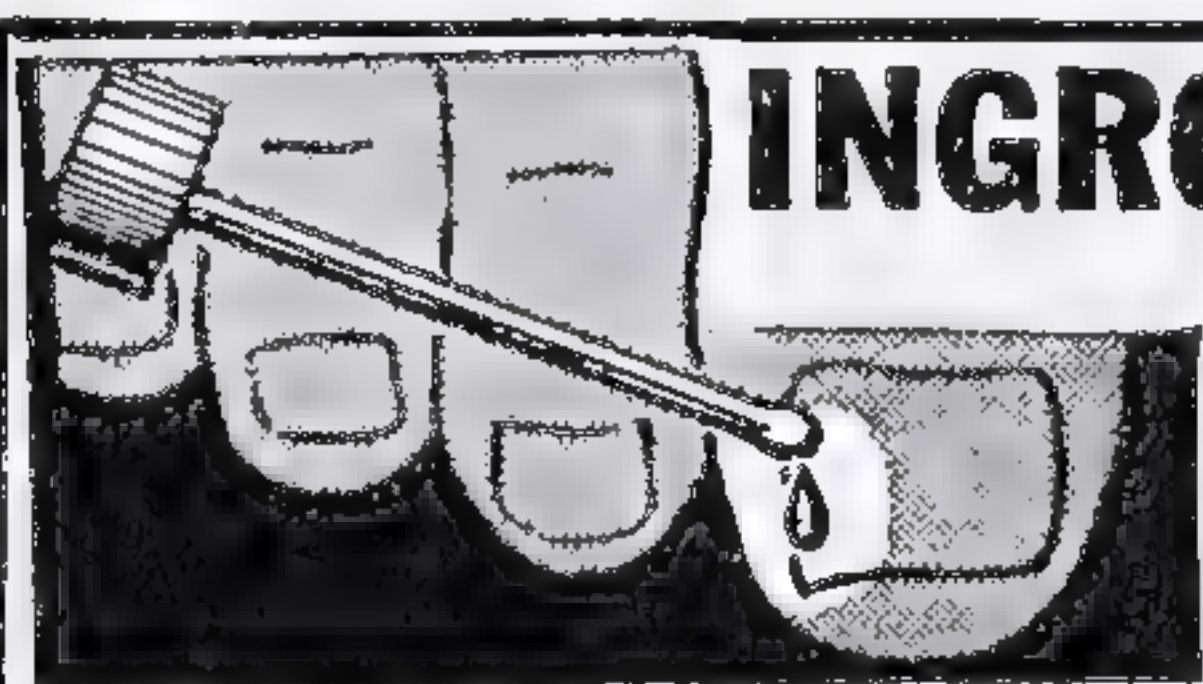
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**SOUTH CAROLINA MILLS, Dept. 781, Spartanburg, S.C.**

week, she washes her hair under the shower, dries it with a hand-dryer while she eats dinner, and sets it in bobby-pins herself even when she's going to a big party. It always looks fluffy. Lately she's been having hair-oil treatments. She likes this touch of luxury. But she doesn't overdo it; has one only about every three months.

Her will power is extraordinary. She's up as soon as the alarm rings at six o'clock; never sneaks an extra forty winks. She loves to talk on the telephone. Plopped on top of her bed, a regular double bed, nothing chichi or out-size, she carries on hour-long conversations.

She subscribes to a news magazine, reads it thoroughly each week. And, a member of the Book-of-the-Month Club, she orders every selection, from Winston Churchill to "Cheaper by the Dozen." She reads in bed at night, with two big pillows as a prop.

She lacks three months toward a B.A. degree; her college career having been nipped by her miracle call to Hollywood.

She loves house plants. Philodendron, ivy and ferns grow out of everything at her house; lamps, pottery bowls, hangers. She even wanted to plant in a tiny pair of ceramic ballet slippers given to her upon completion of "Red Danube." But they didn't offer enough room for roots.

Twenty-two years old and divorced, she plans to take her time about marrying again. Her marriage was a teen-age college romance, very fast, very unfortunate, but she and her ex-husband have managed to remain the best of friends.

She has no really close girl friends, sees Liz Taylor and Joan Leslie, but nothing inseparable. Her phone rings constantly—the young girl's dream. Having made ten pictures in three years, she's hotter than ever now. Howard Hughes just borrowed her for two big co-starring roles in two important pictures, "Christmas Gift" with Bob Mitchum and the new John Wayne picture. She's thrilled about this—as she is about everything, all the time.

Realistic as she is about most things, she cries at the movies, her own and everybody else's. She and her mother sit together, hold hands, bite their lips, sob and have a wonderful time. Her father, too.

She's got rhythm, pep, heart—everything, even dimples, one in each cheek. She may look tame, even a little over-sweet. But give her time. She's a quiet bombshell.

THE END

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## I Call Him The Katzenjammer Kid

(Continued from page 43) shouldn't have.  
He was so great in "This Gun for Hire" as  
*Raven*, the misguided young killer, but of  
parts like *Raven* there have been . . . quote  
. . . never more . . . unquote. He kids me  
about having babies to get out of the  
pictures I'd prefer not to do.

He likes love scenes all through the  
picture, not just a big clinch. He likes to  
keep the romantic feeling conveyed from  
the time the characters meet, thinks the  
feeling of anticipation is better than the  
fulfillment of a clinch kiss. There aren't  
too many love scenes in a Ladd picture.  
It's a neat trick to make love to a girl with  
a gun in one hand. Only Ladd can.

You can't help but notice that he's built  
like a dream. And over and over, you're  
impressed with the fact that he's one of  
the sweetest guys in glamour town.

A fan once called him a "glamorous  
Humphrey Bogart," after which Alan went  
to every one of Bogie's pictures to see what  
a glamorous Humphrey Bogart would be  
like. He felt it was a tall compliment.

HE still thinks he's in the motion picture  
business on a rain check, that tomorrow  
he'll wake up and it will all go away. He  
buys businesses that can be "hocked" so  
that "when they finally catch on to me in  
pictures—I'll still do okay."

He worked for his first five years as an  
actor in radio. But radio shows still scare  
him stiff. He paces the floor for days be-  
fore a show asking himself, "Why did I  
let myself in for this? I'll never do an-  
other one." When the red light goes on,  
he's okay. And he keeps doing other ones.

He has a silken basso voice and sings  
practically all the time to relieve excess  
energy. He really should do a musical.  
He's crazy about Hillbilly music. "And  
why not?" he says. "I was born one." He  
has no birth certificate to prove it though.  
For he was born in Arkansas in 1913, a  
year before they issued them. His full name  
is Alan Walbridge Ladd. But if you call  
him Walbridge he won't answer you.

He'll talk a blue streak about anything  
but himself. Bring up horses and you'll  
be there yet. His recommended reading;  
any breeder's digest. Just hand him a book  
like "Thoroughbred Sires and Dams" and  
go home.

He's usually very quiet in public, but at  
home, he's a regular *Katzenjammer Kid*.  
He does handstands, tumbling acts, all  
the hokey-pokeys like "Whadda-ya-know-  
Joe-I-just-got-back-from-a-vaudeville-  
show." He does a soft-shoe dance in bath-  
ing trunks and moccasins beside the new  
swimming pool. He could easily open to-  
morrow—at Minsky's. He's a great host.

He's a most fastidious dresser when he  
dresses, is meticulous about hanging up  
his clothes and particular about white  
shirts, he likes them with short sleeves—  
and his favorite red neckties. But if you  
drop in on him at home unexpectedly, he's  
usually wearing white bathing trunks or  
levis. He will give you the shirt right off  
his back or another one like it.

He likes honest women, he says, who  
look him right in the eye when they talk  
to him and, with his sleepy gray-blue  
eyes, that usually works no hardship.

He doesn't like to see women drink or  
smoke, unless they smoke gracefully. And  
he decidedly does not like plunging neck-  
lines. "Most men don't," he says of the  
big plungers. "It embarrasses a guy."

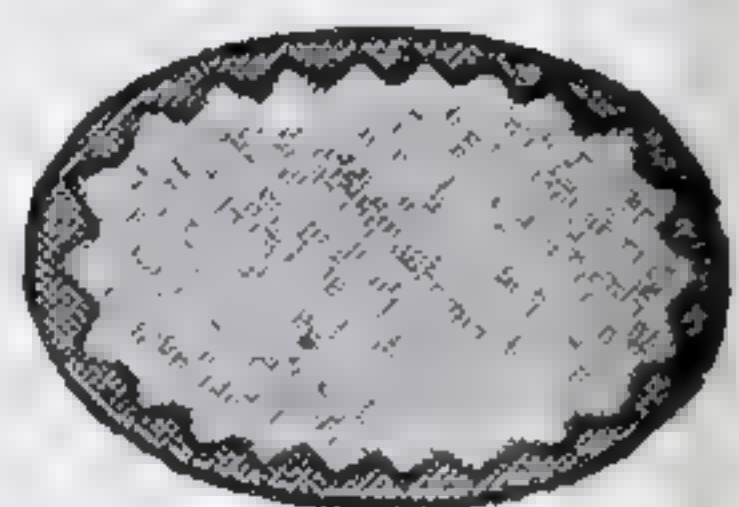
Yet he's in love with a *Jezebel*. And  
another gal named *Scarlett*. They're boxer  
dogs. His beloved *Jezebel* sleeps in his bed-  
room under a chartreuse coffee table. She

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sleeps well. She's a blooded boxer and she likes chartreuse. If she didn't, he'd probably change the color scheme. He's that crazy about dogs.

He's proud of his new French Normandie home in Holmby Hills. Like his career, he expects to awaken every morning and find it's disappeared. Compliment him on his house and he grins, "I had eight years' free rent in Sue's. I finally had to kick in and buy her a place."

He could get along without a breakfast room nicely. Sue practically has to hog-tie him to get him to eat his first meal for the day. But put it in front of him and he'll eat every bite. He's a chain coffee drinker on the set and a chain smoker. He reaches for a cigarette before his eyes are even open in the morning, so Sue says.

He never knows when he's hungry, but he knows it isn't for lamb, pork, turkey, any kind of fowl, liver or jellied doughnuts. When he first decided to be an actor he lived on jellied doughnuts for too long.

Of all the things in his new house, he's proudest of the sliding glass doors and screens in the small garden room. They were his idea. He has a speech that goes with them that should make the Chamber of Commerce very happy. About how they take the indoors out and bring the outdoors in and it could only happen in California. He's always opening and closing the doors and showing you the view.

He likes a room plain and uncluttered, but if you leave a room plain and uncluttered he goes crazy—until it's warmed up with plants, books, pictures and all the little things. Like all men, he's too busy to be bothered looking at fabrics and wallpapers. But try and slip one he hasn't seen, by him and he knows it, but fast.

He can't stand pictures of himself around the house. Sue puts them up. He takes them down. Sometimes there's one picture on the piano in the living room, depending on who's been through the room last.

He's so grateful to the builder who built his home, and for all the extra thought he put in it that he's going crazy lining up jobs for him. And the poor guy is so successful, he already has all he can do.

YOU never would call him mechanical-minded—unless you don't care who you call mechanical-minded. He's good at the pick and shovel but hand him a wrench—and run. The last time he repaired the plumbing, it took three plumbers to repair the leak that became a deluge.

He's like a hot rock when he gets an idea—which is very often. After Teddy gave him an electric drill he worm-holed everything on their twenty-five-acre ranch. Nothing was safe but his immediate family. Which reminds me that he has no close living relatives except his wife and children.

Another thing: He never comes to your house empty-handed. If he kills a pig at the ranch and you comment that you like sausage—sausage you get. Tons of it.

When he sees an advertising poster of himself stripped to the waist, he wants to keep right on going. Particularly when there are no scenes of him in that picture stripped to the waist.

Oh yes, he hates to talk on the telephone, unless it's at two or three a.m. He may call you with a birth announcement, saying, "We just had a baby. A filly. Good conformation. So many hands high. White socks." That can be confusing in your sleepy state, until you realize he means a horse. Ironically, you hope both "father" and foal are doing nicely. They are.

He's the kind of a guy any girl would be proud to take home to mother—if she can trust mother.

THE END



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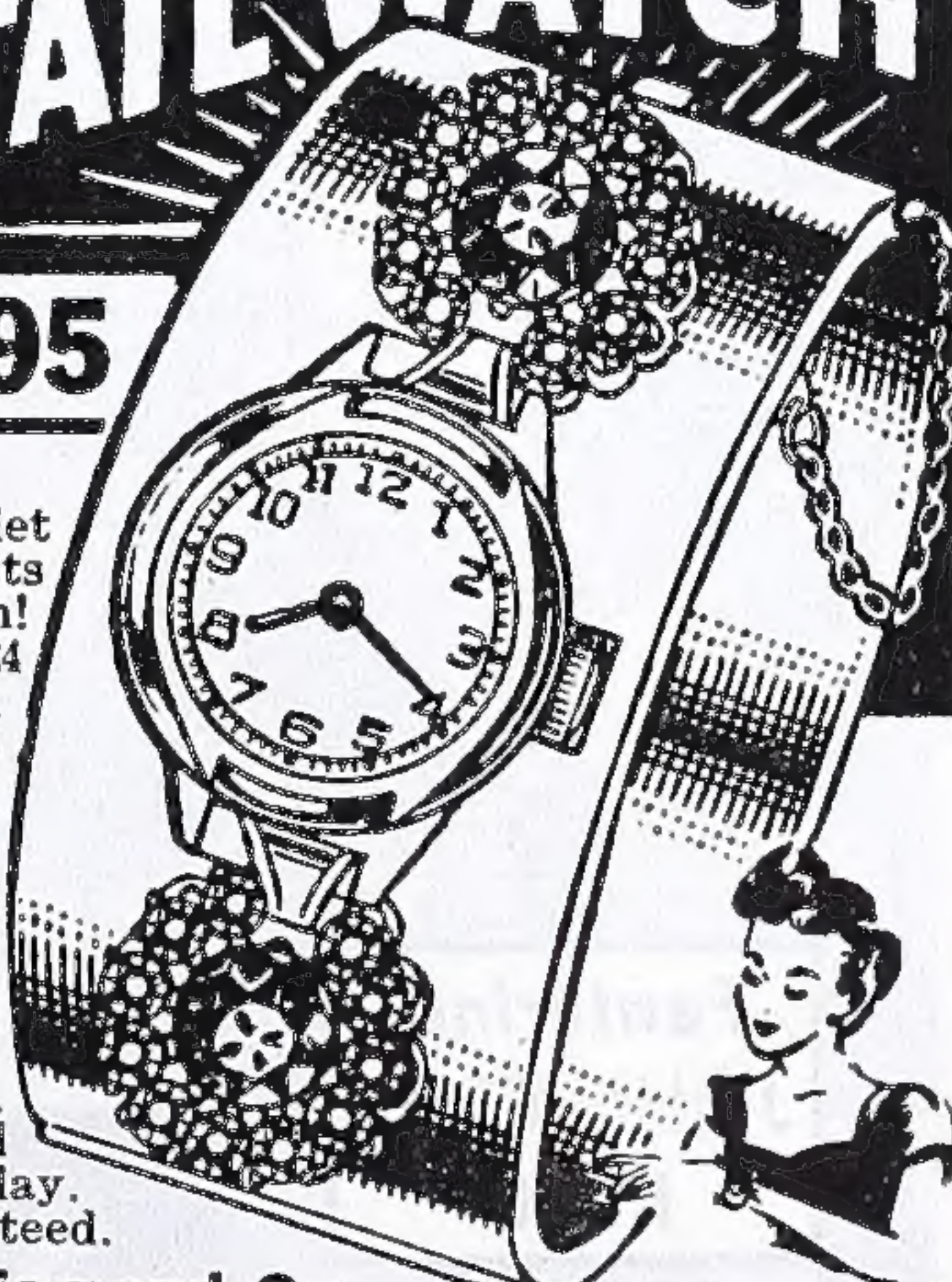
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## Judy's Singing Again

(Continued from page 34) realizing that ahead of her was a property called "Annie Get Your Gun," and a role in it which Ethel Merman had created on the stage—a role Judy wanted with all her heart and soul.

She got better. She put on much-needed weight and the studio asked her to come back to do a picture for Pasternak, a simple nostalgic picture, before beginning her work in "Annie." That picture was "In the Good Old Summertime."

But Judy wasn't as strong as her optimism and her trouping spirit made her think she was. So, in spite of its being one of the happiest pictures she ever worked in, the last three weeks of shooting "Summertime" drained her strength still further. In spite of this, she came through with a brilliant performance—what show people call "great trouping." Without having had sufficient rest after the finish of this picture, preparation was made for Judy to start "Annie Get Your Gun." Her studio, because of the gigantic expense involved in making a musical like "Annie," wanted to be constantly reassured that Judy was strong enough to start production. The more the studio worried, the more the burden of this many million dollar production was piled on to the shoulders of this tiny artist, the troupier who had never let them down. She recorded the songs beautifully and the actual photography started.

After five or six weeks of production, Judy's strength failed again. The will to go on was as big as her great heart, but production had to be halted and Judy finally was replaced by Betty Hutton. After another meeting with Mr. Mayer and his executives, a long rest was decided upon.

Gossip! Gossip! Gossip! What was wrong with Judy? What was this mysterious malady? Who were the evil people destroying this girl?

It was all nonsense, of course. The mysterious malady was exhaustion. Frayed nerves. Irritability. Inability to sleep when sleep is desperately important, when you have a 5:00 a.m. studio call and a close-up by 9:00 where you must look pretty.

Frayed nerves don't stand up very well through constant wardrobe fittings, hairdressing, make-up tests, interviews with the press, still photography. You must stay well. You must meet everybody with a smile. You must sing and look pretty. You must dance and never show fatigue. With all these other "musts," you have a

home to keep, a husband and child to keep happy, countless well-meaning friends to be reassured. You can't slip out of your girdle and take off your shoes and sprawl. You must dance! You must sing! You must act! You must do countless benefits for charity. You must keep from lashing out at people who say you need rest. When? How to get this rest? In Hollywood, there is no rest. The telephone rings constantly. Friends and fans want to know how you are. To leave and go to New York? There could be no rest there, for much the same reasons that exist in Hollywood.

THE alternative seemed to be a comparatively quiet city, to the most distinguished doctors available, and under their guidance to replenish physical resources. Dr. George Thorne, professor of medicine at Harvard Medical School and the head of Peter Bent Brigham Hospital, a man internationally known was selected. The 25th of May, decision was made. The 26th of May, aboard the Super Chief. To Boston, to Peter Bent Brigham Hospital.

For a week or ten days after arrival, Judy took every known medical test. And then the great news, "There is nothing wrong with you organically."

Yes, it is all there on the record for the malicious gossips to see for themselves. There was no mysterious malady. Judy's job was to learn to rest—to replenish the enormous output of energy she used every day. This was accomplished with great simplicity. How?

Check in to the hospital early and try to get ready to rest. Be awakened early each morning, check out of the hospital, and see something of Boston, its history and charm. Take daytime trips to Longfellow's Wayside Inn. Go to the shore. Sprawl on the sand and let the salt water and sun work their magic.

Judy kept this up until she could sleep without having to go back to the hospital at night. Judy gained weight. Judy acquired a tan. Judy's good humor came back rapidly.

Judy became a baseball fan in Boston, started a collection of autographed baseballs. She threw out the first ball at the intercity series. In fact, Judy began to burst with good health, good spirits and good humor.

One incident, I am sure, will always remain engraved on Judy's mind. Judy, my wife, Sylvia Sidney and I were wondering

what to do with a long evening at the shore and we decided to drive to Falmouth, Massachusetts to buy books and magazines. When we got to Falmouth, we saw signs advertising "Best Foot Forward," at the Tanglewood Summer Theatre, put on by an old and dear friend of Judy's, talented Hugh Martin, who wrote the score.

Word went through the tiny theater and backstage that Judy Garland was in the audience. The talented youngsters in the play were very excited. They sent a messenger to ask if Judy and her guests would join the cast for an after-theater party. Of course she accepted, and here's what happened: The audience gone, a work light put up backstage, the twenty or thirty young people in the cast, crowding out on the apron of the stage to meet Judy. Hot dogs, soft drinks served. What more natural than that brilliant composer Hugh Martin, should want Judy to hear some of the talented people in his cast sing? What more natural than that these people should want Judy to sing for them?

Bear in mind that Judy had not sung in nearly two months, but she *did* sing this night. For two-and-a-half hours, and to the most appreciative audience that it has ever been my privilege to hear. Judy had never been in better voice. People wept over the sad songs and laughed and beat out tempo with the gay tunes.

We drove back to the shore that night with a radiant-faced Judy. Health had come back and because of this, her voice was greater than ever. Now she could go back to Hollywood to talk over her next picture and to test her new-found strength. As this is written that trip has just been completed. Two wonderful weeks of swimming, of playing with her beautiful child, of dancing, of getting back to her beloved work, of reading scripts, of hearing the musical score of her next picture. All that have heard this score by Harry Warren and Mack Gordon believe it to be one of the all-time greats.

Two weeks of letting people see a tanned, happy, healthy girl. Then, a quick trip back to Boston for a once-over by her doctors to check and be sure that the excitement and pressure of Hollywood had no ill effect on her. It had not, and so, in a very few days, Judy will be leaving this charming city of Boston to go back to her career which, great as it has been, has not yet reached its potential peak.

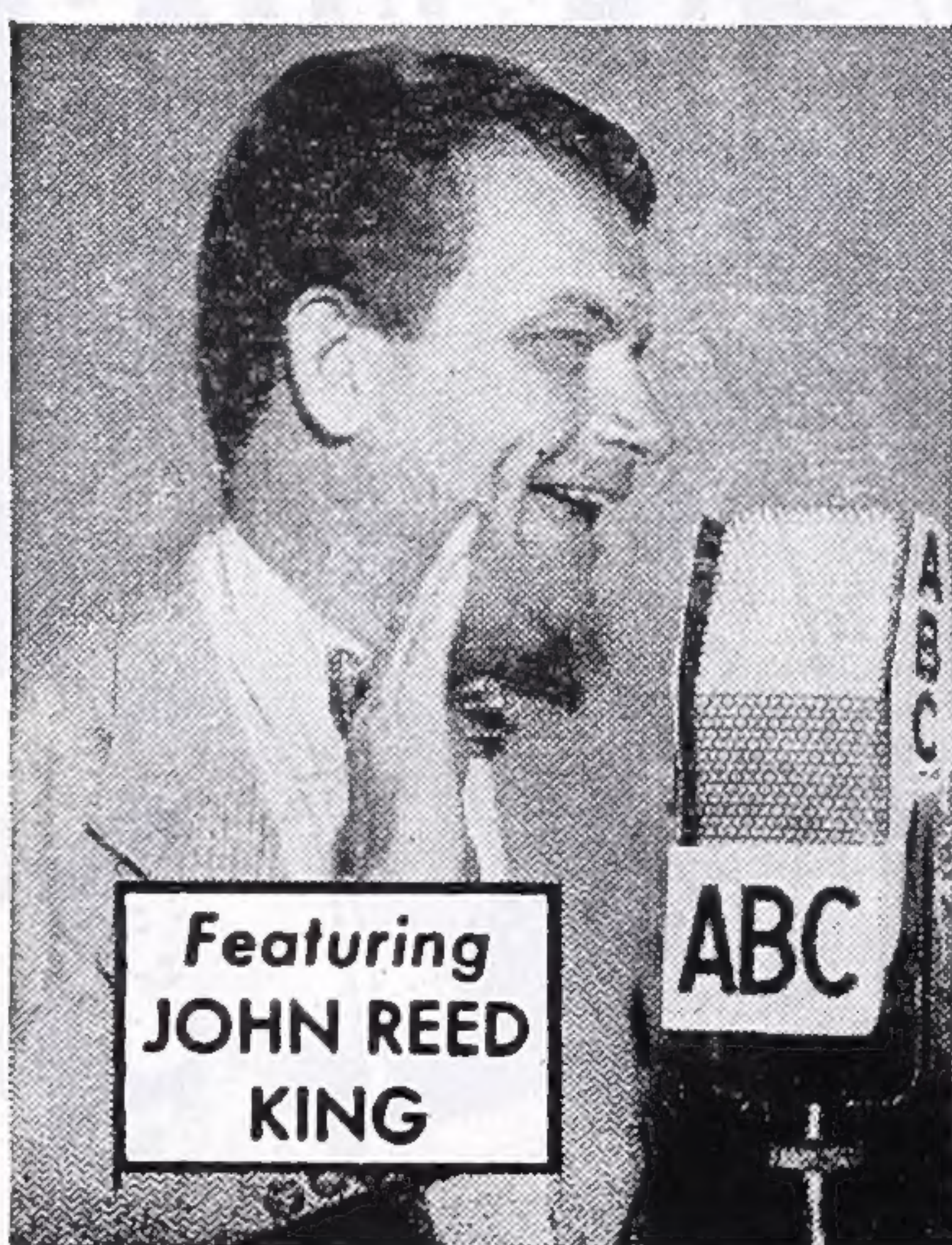
I would like to add a little postscript on Judy's behalf. When you travel with her as I have done, you find out how truly she is everyone's little girl. There doesn't seem to be any definite age group among Judy's fans. They include practically everyone who goes to the movies. It's never Miss Garland, it's always "Hi, Judy!" from cab driver to dowager, from children to old people.

I am convinced the greeting card stores must have been bought out by the flood of get-well messages that came to her from all over the world. The religious medals that were sent, the prayers, the simple honest invitations to come and share these people's homes and possessions.

It would be impossible to thank all these well-wishers personally, as Judy would like to, so she can only hope that through the medium of this magazine she can send you her warmest thanks and good wishes for all the loyalty and love you have given her. This great-hearted little troupier will be back on your screen very soon, letting you see for yourselves, an even greater Judy Garland than you have seen in the past.

THE END

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*...with elegant matching salad servers—at no extra cost!*

*\*Plantation \*Capri \*Sail Club \*Del Mar*



You know these famous silversmiths . . . and the *extra quality* of this lovely silverplate! 4 stunning patterns—and *extra* silver for longer life! Exclusive *Contour\** knife. Perfect balance . . . flawless finish that's radiantly bright! Use it every meal—it will last and last! *With this set*—you also get elegant matching salad servers *at no extra cost!* In non-tarnish hold-all zipper storage chest. Hurry to own this magnificent silver service. At your jeweler's. Easy terms.

**CONTAINS**

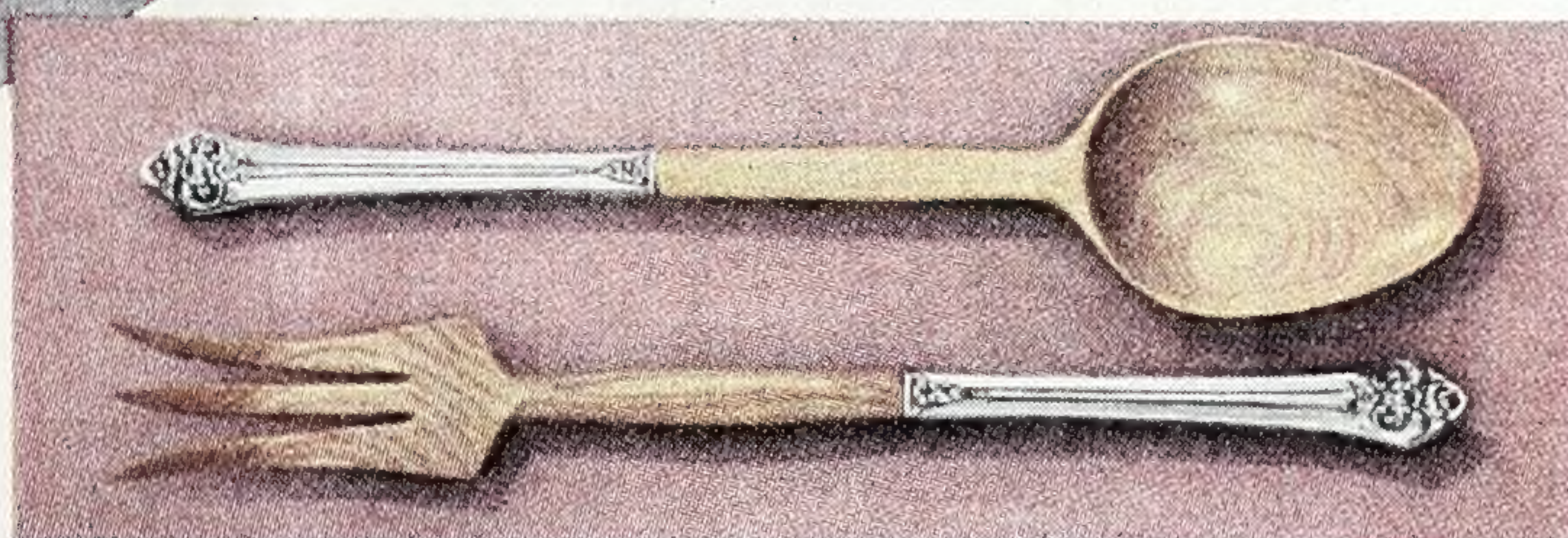
16 Teaspoons, 8 Soup Spoons, 8 Hollow Handle Knives (mirror-stainless blades), 8 Forks, 8 Salad Forks, 2 Tablespoons, Butter Knife, Sugar Spoon—plus the salad servers at no extra cost!

\*Trade Mark. © 1949, Oneida, Ltd., Oneida, N. Y.

**NEW!**  
Zippered "Buffet" chest  
—extra storage room!

**NEW!**  
"Kenized" lining prevents tarnish,  
absorbs tarnishing elements from air.

**NEW!**  
Pearl gray cover cleans with damp  
cloth! Inset grooves for easy lifting!



*With this set*, you get *at no extra cost* these salad servers—useful, lovely, modern! Polished blond wood, fitted in silver-plated handles, 11<sup>3</sup>/<sub>4</sub>" long. Available separately in all patterns.

FOR YOUNG PEOPLE WHO TAKE PRIDE IN LIVING NICELY





For  
Texture  
**that Clings!**  
Fragrance  
**that Beckons!**

Make this outstandingly  
different face powder  
your choice!



Cashmere  
Bouquet  
Face Powder

IN 6 "FLOWER-FRESH" SHADES

Only 25¢

*Lest you forget—*

There's a  
Cashmere Bouquet  
Cosmetic for Almost  
Every Beauty Need!



**LIPSTICK**

Creamy, clinging—in  
8 fashionable shades!

**ALL-PURPOSE CREAM**

For radiant, "date-time"  
loveliness—a *bedtime*  
beauty must!

**TALCUM POWDER**

A shower of spring flowers!

**HAND LOTION**

Caressable hands in  
just seconds!

So there's nothing new in face-powder? One is  
pretty much like the other? Wait! You *haven't* tried  
Cashmere Bouquet with . . .



**1** A texture and cling like pure, pure velvet!  
Puff it on . . . oh, so gently . . . and see

how it lasts! It feels—and *looks*—a part of your  
complexion! Artfully hides tiny blemishes, too!



**2** An exciting "fragrance men love" that  
comes only from a secret wedding of the  
world's rare perfumes!



**3** Then last, but not least, 6 wondrous  
"Flower-Fresh" shades to choose from!

Be you blonde, brunette or titian . . .  
there's a Cashmere Bouquet color to complement  
and flatter your own natural skin tones!